

707 W52 1925

**Kansas City
Public Library**



This Volume is for
REFERENCE USE ONLY

Bulletin of
THE WESTERN ARTS
ASSOCIATION

H. ESTELLE HAYDEN - - - - President

G. H. HARGITT - - - - Vice-President

L. R. ABBOTT - - - - Secretary-Treasurer

TWENTY-NINTH
ANNUAL REPORT

1923



Published by the Association on
February 16th, April 1st, June 15th and October 15th



L. R. ABBOTT, Secretary
234 Division Avenue, N. Grand Rapids, Michigan



SUBSCRIPTION PRICE \$1.00

Entered at Post Office at Grand Rapids, Michigan, as Second-Class Matter under act of Congress, March 3, 1879. Acceptance for mailing at special rate of postage provided for in Section 1103, Act of Oct. 3, 1917 authorized May 12, 1921.

Thirtieth Year and Twenty-Ninth Report of the Western Arts Association

IT IS with distinct satisfaction that we deliver to you this volume, constituting the twenty-ninth report of the Western Arts Association.

This report really covers the activities of the thirtieth year of the association, there having been no convention or report during 1918, due to war conditions.

The long life and present healthy condition of this association are significant of the worthy ideals and motives behind its existence.

THE EDITORIAL BOARD
of 1923

TABLE OF CONTENTS

	Page
<i>Officers and Standing Committees for 1923</i>	8
<i>Officers and Standing Committees for 1924</i>	9
<i>Official Program of St. Louis, Missouri, Meeting</i>	11
"ADDRESSES OF WELCOME"—	
Henry Kiel, Mayor of St. Louis.....	19
John J. Maddox, Superintendent of Schools, St. Louis.....	21
"THE PRESIDENT'S ADDRESS"—H. Estelle Hayden, <i>Director of Art, Des Moines, Iowa</i>	
	27
"JUST A LOOK AROUND"—Arthur Dean, Professor of <i>Vocational Education, Columbia University, New York</i> <i>City</i>	
	34
"HOW MANUAL TRAINING, HOME ECONOMICS, AND ART CAN CONTRIBUTE TO BETTER HOME MAKING"—Ross Crane, Director, Better Homes Bureau, <i>Scruggs, Vandervoort, and Barney, St. Louis, Mo.</i>	
	41
"EDUCATIONAL VALUES IN INDUSTRIAL ARTS"— <i>Leon L. Winslow, Specialist in Art and Industrial Arts</i> <i>Education, University of State of New York</i>	
	48
"WHAT THE SCHOOLS CAN DO WHICH WILL BE ADVANTAGEOUS TO THE PRINTING INDUS- TRY"—William Guy Martin, Managing Director of Ben <i>Franklin Club of St. Louis</i>	
	55
"THE CREATIVE IMPULSE"—Raymond P. Ensign, <i>Dean of the School, Art Institute of Chicago</i>	
	60
"ORGANIZATION OF A STATE PROGRAM IN ART EDUCATION"—C. Valentine Kirby, Director of Art, <i>Department of Public Instruction, State of Pennsylvania</i>	
	69
"PRINTING IN AN ART SCHOOL"—Katharine M. Stil- <i>well, Instructor of Printing, School of Education, Chicago</i> <i>University</i>	
	80
"OUR RENAISSANCE IN HOME-MAKING"—Mrs. <i>Frances V. Ward, Division of Extension, Washington</i> <i>University, St. Louis, Mo.</i>	
	87
"GREATER USE OF ART"—E. H. Wuerpel, Director, <i>Washington University, School of Fine Arts, St. Louis, Mo.</i>	
	92
"ART IN THE PUBLIC LIBRARY"—Mary Powell, <i>Art Librarian, St. Louis Public Libraries, St. Louis, Mo.</i>	
	98

	Page
"THE PROBLEM OF THE RELATION OF INDUSTRIES AND FINE ARTS TO THE MODERN PROGRAM OF EDUCATION"—Charles S. Meek, Superintendent of Schools, Toledo, Ohio.....	105
ART ROUND TABLE—Chairman, Lillian Weyl, Assistant Supervisor of Art, Indianapolis, Ind.....	111
"ESSENTIALS IN ART INSTRUCTION FOR THE PUBLIC SCHOOLS VERSUS REPORT OF 1923 CARNEGIE FOUNDATION FOR THE ADVANCEMENT OF TEACHING"—Walter Scott Perry, Director School of Fine and Applied Arts, Pratt Institute, Brooklyn, N. Y.....	111
"REQUIREMENTS FOR BEING AN ART TEACHER"—Florence Fitch, Supervisor of Art, Indianapolis, Ind.....	117
"REPORT OF A COMMITTEE ON ART TEACHING IN CITY TRAINING SCHOOLS"—Jean Kimber, Harris Teachers College, St. Louis, Mo.....	119
"SUMMARY OF INVESTIGATION OF CREDIT TOWARDS DEGREES IN A NUMBER OF COLLEGES AND UNIVERSITIES"—William G. Whitford, University of Chicago.....	122
"DEVELOPING APPRECIATION ASIDE FROM TECHNIQUE TRAINING"—E. H. Wuerpel, Director, Washington University, School of Fine Arts, St. Louis, Mo.....	124
"SOME OBSERVATIONS OF A SALESMAN OF ART EDUCATION"—C. Valentine Kirby, Director of Art, Department of Public Instruction, State of Pennsylvania.....	130
"THE ORGANIZATION OF ART INTERESTS IN A COMMUNITY"—Leon L. Winslow, Specialist in Art and Industrial Arts Education, University of State of New York.....	134
MANUAL TRAINING ROUND TABLE—Chairman, G. H. Hargitt, Instructor Drawing and Manual Arts, Central High School, St. Louis, Mo.....	136
"THE PLACE OF MECHANICAL DRAWING IN THE HIGH SCHOOL CURRICULUM"—Leon L. Winslow, Specialist in Art and Industrial Arts Education, University of State of New York.....	136
"MANUAL ARTS AND CHILD DEVELOPMENT"—W. C. Mc Nutt, Blewett Junior High School, St. Louis, Mo.....	139

	Page
PRINTING ROUND TABLE, Chairman, Ralph W. Polk, Principal, Robidoux Polytechnic School, St. Joseph, Mo.....	141
"HINTS ON CO-OPERATION"—Ralph W. Polk.....	141
MOTIVES AND AIMS IN TEACHING PRINTING" —L. J. Pritchard, Indianapolis Public Schools, Indianap- olis, Indiana.....	144
"THE CULTURAL VALUE OF PRINTING"—Katha- rine M. Stilwell, Instructor of Printing, School of Educa- tion, Chicago University.....	147
VOCATIONAL ROUND TABLE, Chairman, Bernard W. Noel, Central High School, St. Louis, Mo.....	151
"KEEP OUT OF THE WHIRLPOOL"—Charles A. Bennett, Editor, Industrial Education Magazine, Peoria, Illinois.....	151
HOME ECONOMICS ROUND TABLE, Chairman, Ellen Hillstrom, University of Wisconsin.....	156
"HOW ART TEACHING CAN BE MADE A MORE VITAL FORCE IN A COURSE FOR HOME ECO- NOMICS"—Estelle Peel Izor, Head of Art Department, Emmerich Manual Training High School, Indianapolis, Indiana.....	156
"ART PRINCIPLES USED IN TRADE DRESS DE- SIGN WORK"—Flora E. Henke, Continuation Schools, St. Louis, Mo.....	159
"RESOLUTION" with regard to related arts and Home Economic Round Table Meetings.....	160
MINUTES OF BRIEF BUSINESS SESSION.....	161
MINUTES OF FINAL BUSINESS SESSION.....	161
TREASURER'S REPORT.....	162
REPORT ON ART COLLECTIONS FOR PUBLIC SCHOOLS.....	163
REPORT OF COMMITTEE ON RESOLUTIONS....	165
EASTERN ARTS ASSOCIATION TELEGRAM.....	166
ADVERTISERS AND EXHIBITORS FOR 1923.....	167
ELECTION OF OFFICERS FOR 1923-1924.....	168

WESTERN ARTS ASSOCIATION BULLETIN

OFFICERS AND STANDING COMMITTEES - - 1923

OFFICERS

H. Estelle Hayden, President, Director of Art.....	Des Moines, Ia.
G. H. Hargitt, Vice-President, Instructor of Manual Arts.....	St. Louis, Mo.
L. R. Abbott, Secretary-Treasurer, Director of Manual Training and Industrial Education.....	Grand Rapids, Mich.
Raymond T. Fell, Auditor, Instructor of Printing.....	Cincinnati, Ohio

COUNCIL

E. J. Lake, Chairman.....	Champaign, Ill.
Ira S. Griffith.....	Madison, Wis.
Harry E. Wood.....	Indianapolis, Ind.
Ruth Raymond.....	Minneapolis, Minn.
Carl T. Cotter.....	Toledo, Ohio
H. Estelle Hayden.....	Des Moines, Ia.
Ex-Officio (President)	
L. R. Abbott.....	Grand Rapids, Mich.
Ex-Officio (Secretary-Treasurer)	

PROGRAM COMMITTEE

G. H. Hargitt, Chairman.....	St. Louis, Mo.
Frances Mason.....	Boone, Ia.
Hazel Wizwall.....	Cleveland, Ohio
H. Estelle Hayden.....	Des Moines, Ia.
(Ex-Officio (President))	

ROUND TABLE CHAIRMEN

Lillian Weyl, Art, Ass't Director of Art.....	Indianapolis, Ind.
Ellen Hillstrom, Home Economics, Ass't Professor of Home Economics, University of Wisconsin.....	Madison, Wis.
E. C. Phillips, Vocational.....	Lakeland, Mo.
M. J. Sherwood, Manual Art, Western State Normal.....	Kalamazoo, Mich.
R. W. Polk, Printing, Robidoux Polytechnic School.....	St. Joseph, Mo.

EXHIBIT COMMITTEE

Harry L. King, Chairman.....	St. Louis, Mo.
Elmer W. Christy.....	Cincinnati, Ohio
C. W. Boebinger.....	Cincinnati, Ohio

EDITORIAL BOARD

Ernst F. Detterer, Chairman, The School of the Art Institute.....	Chicago, Ill.
J. M. Sterling, Woodward Technical High School.....	Toledo, Ohio
Howard K. Morse, Quadrangle Club.....	Chicago, Ill.

WESTERN ARTS ASSOCIATION BULLETIN

OFFICERS AND STANDING COMMITTEES 1924

OFFICERS

W. H. Vogel, President, Director of Art,	Cincinnati, Ohio
Frances Mason, Vice-President, Member of School Board,	Boone, Iowa
L. R. Abbott, Secretary-Treasurer, Director of Manual Training,	Grand Rapids, Mich.
Harold Gossett, Auditor, Manual Training Instructor,	Indianapolis, Ind.

COUNCIL

R. W. Selvidge, Chairman	Columbia, Mo.
Harry E. Wood	Indianapolis, Ind.
Ruth Raymond	Minneapolis, Minn.
Carl T. Cotter	Toledo, Ohio
H. Estelle Hayden	Des Moines, Iowa
W. H. Vogel, President, (Ex-Officio Member)	Cincinnati, Ohio
L. R. Abbott, Secretary-Treasurer, (Ex-Officio Member)	Grand Rapids, Mich.

ROUND TABLE CHAIRMEN

Florence I. Williams, Art, Department of Art, Chicago University,	Chicago, Ill.
Wylle B. McNeal, Home Economics, University of Minnesota	St. Paul, Minn.
T. J. Rucker, Manual Training	Florissant, Mo.
L. J. Pritchard, Printing, Instructor of Printing	Indianapolis, Ind.
Professor Mays, Vocational, Dept. of Industrial Education, University of Illinois	

EDITORIAL BOARD

J. M. Sterling, Chairman, Woodward Technical High School,	Toledo, Ohio
Howard K. Morse, Quadrangle Club	Chicago, Ill.
Agnes I. Lodwick, Central High School	St. Louis, Mo.

The Pencil that is best for Artists and Draftsmen is surely the best pencil for the Schools that train them.



ITS NAME IS—

**DIXON'S
ELDORADO**

"the master drawing pencil"

Samples to Teachers on request

JOSEPH DIXON CRUCIBLE COMPANY

Jersey City

(Pencil Department)

New Jersey

TWENTY-NINTH ANNUAL CONVENTION PROGRAM
WESTERN ARTS ASSOCIATION

MONDAY NIGHT

APRIL 30, 1923

6:00 P. M.

Conference of Shop Teachers and Supervisors. Called by
DR. WM. T. BAWDEN, Assistant to Commissioner of Education.
Chase Hotel.

TUESDAY MORNING

MAY 1

Convention Registration, Chase Hotel. Visits to Educational
and Commercial Exhibits, Schools, Art Museums, Public Library,
Missouri Botanical Gardens, etc.

TUESDAY AFTERNOON

2:00 P. M.

General Session, Palm Room, Chase Hotel

ROBERT A. KISSACK, Chairman, Supervisor of Drawing and
Manual Arts, St. Louis Public Schools.

Music - - Schubert Club of Harris Teachers' College
(a) Fly, Singing Bird - - - EDWARD ELGAR
(b) Only a Rose - - - DOROTHY GAYNOR BLAKE
(c) At Twilight - - - - - RUDOLPH FRUNE
M. ETHEL HUDSON, Director

Invocation - - - - - REV. W. C. BITTING
2nd Baptist Church, St. Louis, Mo.

Addresses of Welcome—

HENRY KIEL, Mayor of St. Louis, 15 minutes
JOHN J. MADDOX, Supt. of Schools, St. Louis, 15 minutes

Address by the President - - - H. ESTELLE HAYDEN
Director of Art, Des Moines, Iowa

Brief Business Session. Appointment of Committees. Elec-
tion of Nominating Committee, etc.

Informal Reception immediately following meeting.

TUESDAY EVENING

8:00 P. M.

General Session, Soldan High School

(Union and Kensington Avenues)

President H. ESTELLE HAYDEN, presiding

Music—Trio from Cleveland High School

Violin—MARION ANGELL, Cello—EDWARD MILLER

Piano—D. H. CLELAND

"The Brook" - - - - - Boise Re

"Orientale" - - - - - Cesar Cui

Address—"Just a Look Around"

ARTHUR DEAN, Professor of Vocational Education, Columbia University, New York City

Address—"How Manual Training, Home Economics and Art Can Contribute to Better Home Making."

1. Art Product
2. Vehicle for Art Teaching
3. Opportunity for Art Expression.

ROSS CRANE, Director Better Homes Bureau,
Scruggs, Vandervoort and Barney, St. Louis, Mo.

WEDNESDAY MORNING

9:30 A. M.

General Session, Palm Room, Chase Hotel

G. H. HARGITT, Vice-President, Chairman, Instructor of Drawing and Manual Arts, Central High School, St. Louis, Mo.

Music—Violin Solo - - - - MISS MARGUERITE GRACE

Address—"Educational Values in Industrial Arts"

LEON L. WINSLOW, Specialist in Art and Industrial Arts Education, University of State of New York. 45 minutes

Address—"What the Schools Can Do Which Will be Advantageous to the Printing Industry."

WM. GUY MARTIN, Managing Director of the Ben Franklin Club of St. Louis. 45 minutes

WEDNESDAY AFTERNOON

12:30 P. M.

Colonial Room, Chase Hotel

Luncheon for members engaged in Teacher Training work.

ELDO L. HENDRICKS, President, State Normal School, Warrensburg, Mo., presiding at luncheon.

ART ROUND TABLE AT 1:30 P. M.

Immediately following luncheon. For those engaged in Teacher Training in Art.

MISS LILLIAN WEYL, Chairman, Assistant Supervisor of Art, Indianapolis, Ind.

Essential Preparation for Art Teaching.

(a) Standardization.

(b) Minimum Essentials.

What should be the minimum essentials for the course in Art Instruction in Normal Schools and Art Departments of Colleges for those students preparing to teach or supervise Art in Elementary Schools?

What can the Western Arts Association do toward securing such courses as standard requirements?

WALTER SCOTT PERRY, Director, School of Fine and Applied Arts, Pratt Institute, Brooklyn. (Point of view of Art School Director.)

MISS FLORENCE H. FITCH, Director of Art, Indianapolis Public Schools. (Point of view of city supervisor.)

MISS OLIVE S. DeLUCE, State Teachers' College, Maryville, Missouri. (The Missouri needs and program.)

MISS JEAN KIMBER, Harris Teachers' College, St. Louis. (Report summary of investigation of Art Courses in City Training Schools.)

Paper on "A basis for credit toward degrees for Art work with summary of investigation of credit toward degrees in a number of colleges and universities," by WILLIAM C. WHITFORD, Chairman, Department of Art Education, Chicago University, read by Miss Florence Williams, Art Department, Chicago University.

WEDNESDAY AFTERNOON

2:00 P. M.

MANUAL TRAINING ROUND TABLE

G. H. HARGITT, Chairman, Instructor in Drawing and Manual Arts, Central High School, St. Louis, Mo.

"What We Should Teach." R. W. SELVIDGE, Professor of Industrial Education, Missouri University.

"The Place of Mechanical Drawing in the High School Curriculum." LEON L. WINSLOW, Specialist in Art and Industrial Arts Education, University of New York.

Remarks from Floor:

"Manual Arts and Child Development."

W. C. McNUTT, Blewett Junior High School, St. Louis.

E. H. HIDEY, Cleveland High School, St. Louis.

"The Outlook," Mr. C. A. BENNETT, Manual Arts Press, Peoria, Ill.

PRINTING ROUND TABLE

2:00 P. M.

Second Baptist Church,

(Kingshighway and Washington Ave.)

RALPH W. POLK, Chairman, Principal Robidoux Polytechnic School, St. Joseph, Mo.

"Hints on Co-operation," R. W. POLK.

"The Place of Printing in the Curriculum," L. W. RADER, Assistant Superintendent of Schools, St. Louis, Mo.

"Motives and Aims in Teaching Printing," L. J. PRITCHARD, Indianapolis Public Schools, Indianapolis, Ind.

"The Cultural Value of Printing," MISS KATHARINE M. STILWELL, Chicago University.

WEDNESDAY EVENING

8:00 P. M.

General Session, Soldan High School

President, H. ESTELLE HAYDEN, presiding

Music— - - - - Soldan High School Orchestra
M. TERESA FINN, Director

Overture:

Morning, Noon and Night - - - Von Suppe
Egyptian Ballet - - - - - Luigini
Pomp and Circumstance - - - Elgar

Address—"The Creative Impulse" - RAYMOND P. ENSIGN,
Dean of the School, Art Institute of Chicago.

Film—"The Romance of Paper." Through courtesy of Missis-
sippi Valley Paper Co., St. Louis, Mo.

THURSDAY MORNING

10:00 A. M.

General Session, Palm Room, Chase Hotel

President, H. ESTELLE HAYDEN, presiding

Music—Violin Solo - MR. ERNEST HANEL, Supervisor of Music
St. Louis Public Schools, St. Louis, Mo.
Accompanist, MRS. EUGENIA HANEL

1. "Old Refrain" - - - - - Kreisler
2. "By the Waters of Minnetonka" - Lieurance

Address—"The Organization of a State Program in Art Education,"
C. VALENTINE KIRBY, State Director of Art for the State of
Pennsylvania. 45 minutes.

Address—"Printing in An Art School"
MISS KATHARINE M. STILWELL, Instructor of Printing,
School of Education, Chicago University.

THURSDAY AFTERNOON

2:00 P. M.

VOCATIONAL ROUND TABLE

Palm Room, Chase Hotel

BERNARD W. NOEL, Acting Chairman, Central High School, St. Louis, Mo.

"Vocational Guidance and Placement in the General Continuation School," **MISS ALMA FLETCHER**, Continuation School, St. Louis, Mo.

"Training the Teacher for Vocational Schools," **PROF. MAYS**, University of Illinois, Department of Industrial Education.

"Apprenticeship Training in Modern Industry," **O. S. IMES**, Educational Director, Century Electric Co., St. Louis, Mo.

"Keep Out of the Whirlpool," **C. A. BENNETT**, Editor of Industrial Education Magazine, Peoria, Ill.

Summary, **LEWIS GUSTAFSON**, Director, David Rankin School of Mechanical Trades, St. Louis, Mo.

THURSDAY AFTERNOON

2:00 P. M.

ART ROUND TABLE

Second Baptist Church, (Kingshighway and Washington Ave.)

MISS LILLIAN WEYL, Chairman, Assistant Supervisor of Art, Indianapolis, Indiana.

"Developing Appreciation Aside from Technique Training," **E. H. WUERPEL**, Director, Washington University, School of Fine Arts.

"Some Observations of a Salesman of Art Education," **C. VALENTINE KIRBY**, Director of Art, Commonwealth of Pennsylvania, Harrisburg, Pa.

"The Organization of Art Interests in a Community," **LEON L. WINSLOW**, Specialist in Art and Industrial Arts Education, University of State of New York.

"Further Developments of Kline-Carey Scales." **GERTRUDE L. CAREY**, Supervisor of Art, Duluth, Minnesota.

THURSDAY AFTERNOON

2:00 P. M.

HOME ECONOMICS ROUND TABLE

Colonial Room, Chase Hotel

ELLEN HILLSTORM, Chairman, University of Wisconsin.

"What Should Be The Training of Those Who Plan to Teach Art in Connection with Home Economics?" MISS LOUISE STANLEY, University of Missouri, Columbia, Mo.

"How the Retailer Can Co-operate with the High School Instructor in the Teaching of House Decoration," ROSS CRANE, Director, Better Homes Bureau, Scruggs, Vandervoort and Barney Department Store, St. Louis, Missouri.

"How Art Teaching Can Be Made a More Vital Force in a Course for Home Economics," MISS ESTELLE PEEL IZOR, Emmerich Manual Training High School, Indianapolis, Ind.

"Art Principles Used in Trade Dress Design Work," MISS FLORA E. HENKE, Continuation Schools, St. Louis, Mo.

THURSDAY EVENING

6:00 P. M.

ANNUAL BANQUET

PALM ROOM, CHASE HOTEL

R. A. KISSACK, TOASTMASTER

This happy get-together, "Fellowship Meet," is loaded with stunts to fill your soul with laughter, your mind with mental stimulæ and your plate with delectable food.

Address—CLARK McADAMS, Editor of "Just a Minute," St. Louis Post-Dispatch, St. Louis, Mo.

FRIDAY MORNING

10:00 A. M.

General Session, Palm Room, Chase Hotel

President, H. ESTELLE HAYDEN, presiding

Music—Solo	-	-	-	-	-	-	MISS BIRDIE HILB
"Red, Red Rose"	-	-	-	-	-	-	Coltnet
"Homing"	-	-	-	-	-	-	Del Rugo

"Our Renaissance in Home-making" - MRS. FRANCES V. WARD,
Division of Extension, Washington University, St. Louis, Mo.
45 minutes.

"Greater Use of Art" - - - E. H. WUERPEL, Director,
Washington University School of Fine Arts, St. Louis, Mo.
45 minutes.

"Art in the Public Library," - MARY POWELL, Art Librarian,
St. Louis Public Libraries, St. Louis, Mo.

"Dynamic Symmetry" WM. H. VARNUM, Associate Prof. of Vocational Education, University of Wisconsin.

FRIDAY AFTERNOON

2:00 P. M.

General Session, Palm Room, Chase Hotel

President, H. ESTELLE HAYDEN, presiding

Music - - - - - MR. MARSHALL REED, Tenor,
Blewett Junior High School, St. Louis, Mo.
MRS. THOMAS, Accompanist

Address—"The Problem of the Relation of Industries and Fine Arts to the Modern Program of Education,"

MR. CHAS. S. MEEK, Superintendent of Schools, Toledo, Ohio.
60 minutes

Business Meeting and Election of Officers.

ADJOURNMENT

"Come to the 1924 Western Arts Association Convention at Dayton."

ADDRESSES OF WELCOME

HENRY W. KIEL
MAYOR OF ST. LOUIS

A meeting of an association of this kind is indeed an important gathering, and for you to come to the City of St. Louis is something that we appreciate deeply. The work that you are engaged in is a work that means much to good womanhood and good manhood. In my days at school, the teaching of the arts had not yet been introduced into the school curriculum. The holding of a convention like this one of educators in the field of the arts goes to show that the world is progressing rapidly, and that we are becoming better informed, and that we are able to cope through the efforts of people like you, with the big problems of life in a better way than some of the people who came along before us. And therefore I congratulate you on being here. I should like to encourage you in this kind of work; I know that the exchange of ideas that will occur at these gatherings will be beneficial indeed, to every one that you come in contact with, when you go back to your homes.

Too much thought cannot be given to education; you know that this is a day when people must be pretty well informed in order to succeed; you know that the illiterate man or woman has no opportunity in this nation today. The time has gone by when a man or a woman could succeed without an education; today we are dealing with problems that require the very best education, and the more accomplished you are, the better you are going to succeed. And time is not wasted when it is spent in educating youth. The public school system of today has improved wonderfully over the old method. It is today reaching into the rural districts where schools were unthought of, and in the larger cities we are reaching out so far that I don't know where the end will be. In the city of St. Louis the tax rate for public school purposes is 85 cents on the \$100 valuation; almost as much money is spent for educational purposes in the city of St. Louis as is spent for municipal purposes. In other words, we are devoting all of our efforts here, and all of the money that we possibly can to educating Young America.

A week ago last Sunday a cornerstone was laid for the Theodore Roosevelt school, which undoubtedly will be the greatest school on the American continent. It will be a school devoted to everything, and in every way it will lead in the lines of education. When a boy or a girl graduates from that school, he or she will have accomplished almost everything that is possi-

ble. And stop and think that it is a public school system; the funds are contributed by the people themselves, and the thing that surprises me is that they are never satisfied with "good enough," they want something better and better. With that kind of condition, and that temperament among the people of this nation, there is nothing but success for us. We do not have the discord and the discontent that they have in other countries, and it is largely due to the educational system that we have.

Now, then, when you can gather together and try to improve upon what you already have, then you are doing something better, and it will meet with a greater response, and further advances will be made by you.

You are in a wonderful city, a city of wonderful citizenship. St. Louis has earned a reputation for being progressive and up-to-date. There never was a movement, a public-spirited or civic movement, in which St. Louis was not a leader. Today I attended a luncheon of some Jewish people in the city of St. Louis here who are contemplating the erection of a half million dollar Y. M. H. A. building. They just felt that they were not getting what they wanted; they felt that other people were surpassing them; and they raised a half a million dollars in three or four days time, just simply because they wanted something better for their children. That is the spirit that prevails here. Three or four weeks ago we had a bond issue election; the people imposed a penalty upon themselves by voting for an \$87,000,000 bond issue in the city of St. Louis. And for what? To beautify the city, to build better public buildings, to widen the streets, to build sewers, and to supply all of the real civic needs that a large city has. Think of \$87,000,000! That is an enormous sum of money, but they did not hesitate; they said "Yes, we want a better city, and we are willing to contribute." That is the spirit that prevails here in the city of St. Louis. You are in a good place, you are amongst good people. There are many attractions here that I know will appeal to you. I wish you could be here a month later; you might enjoy hearing our Municipal Opera, which will be going on here at Forest Park after the 28th of May, for a period of ten weeks. Some of the best talent has been engaged; many of them are our own local people. We have a chorus of voices, with an orchestra of sixty pieces, and a chorus of one hundred and twenty-five people singing an opera every night in the week for ten consecutive weeks. We have ten thousand people congregated in the amphitheatre, listening to the sweet strains of music. And this is all community work; it is the people's own opera. They contribute the money, they provide for all the cost. They are today installing loud speaking devices, so that every one in the audience may be able to hear all of the voices, and all of the sound.

That is community work, it is not professional; it is not a commercial proposition, but it is simply a community proposition.

You know, when you know each other, you get along. You may find fault, you may be cross, but nevertheless, if you know the man or know the woman, you will get along with him. It is because we don't know each other, I think, that we do not appreciate each other's worth. When you can congregate together, as you do here today, you will carry much home with you that will benefit you; you will have learned something, you will have been able to accomplish something that is for the good and the betterment of your own community.

It is my purpose today to extend you a welcome, the official welcome of the city of St. Louis. We love to have you come; we want you to have a pleasant stay, and when you go away, if you will just sing our praises a little bit, we will be everlastingly grateful.

JOHN J. MADDOX,

SUPERINTENDENT OF SCHOOLS OF ST. LOUIS

I was about to remark that I hardly know what to add to what the Mayor has said in his words of welcome. We are glad to have you here. The school-people are delighted to be able to entertain this Association. We have something of a selfish motive in it; we expect you to get something, but we expect to get a great deal more.

Two great questions have, in my judgment, been answered in the last quarter of a century, two great questions in education. Twenty-five years ago I attended a teachers' convention, a county institute, where the instructor, a very progressive, wide-awake educator, threw out to that group one afternoon this question: "Men and women, you are the educators of this county; you are the educational leaders, you are directing the education of this unit. I want to put to you a question, and it is this: 'What is the end towards which you are tending, what is the goal towards which you are working? What, after all, is the aim that you are trying to realize?'" And there was not any response. "Now," he said, "I want volunteers; you are the teachers, you are the educators of this county; raise your hand; I challenge any man or woman in this audience this afternoon to raise his hand, and tell me what is the aim of education." Do you realize that in that group of eighty-eight teachers not a single teacher would rise to her feet and attempt to state the end or purpose of education? Fifteen years ago, or ten years later I attended a university class where a professor who was writing a book raised that same question. He was working on the chapter "The Aim of Education," and then he proposed that question to his class, "What is the aim of education?" Hands went up all over that room. They were enthusiastically snapping their fingers, wanting to state the aim of education, and he gave them an opportunity. One said it was culture, another said it was imparting knowledge, and another suggested good citizenship, and so on.

Now, since that time educators have been raising that question, and I think that the answer has been pretty well given; I believe that every teacher today, whether it be a teacher of art, or music, or history, or manual training, whatever it may be, has the same general purposes in mind. The purpose, as we have stated it in recent years, is to modify conduct and behavior, to affect the behavior of people. That is the function of the teacher in society, to make people act differently from what they would act without that instruction. Consequently we have all accepted that in a general way as a general statement of the end towards which we are working.

Now, the second great question was asked by the psychologist. He said, "If the end of education is to affect behavior, and to modify conduct, then we must ask ourselves as teachers this question: 'What is the means which we have at our control for determining behavior, for modifying the behavior of the people whom we teach?' " And he looked about, he analyzed the actions of people, and he said "There is a great force at work in the world which modifies behavior. The majority of people act as they do because they have established certain habits in their lives." And so we have gone to work in the schools attempting to build up habits. We have arithmetical habits; we want the child to know nine times nine, and to know it instantly. We have certain language habits we want him to acquire. We have certain reading habits; we have certain habits in speech, in thrift, in health, that we want to establish in the life of the child.

I am before you this afternoon to say that I want to see every teacher in St. Louis—and that applies to every city in the world—thoroughly imbued with the idea that our function is to establish habits in the lives of children. I want to say further that when we attempt to do that, we have to resort to art, and to the art teaching, and to the art teachers. Last night when I sat down with some of you to talk over your program I said "I can see in this program that these people have realized that the end of their teaching is to affect behavior," and I said to myself "Can I point out many instances where the art teacher is of assistance in building up the kind of habits that we consider essential?" I need not go into it here, but just ask yourself, in any effort on the part of our schools to install habits of safety, and of thrift and of health, aren't we resorting to art, to the poster and the drawing, and the construction, to the teacher of art?

Now, the psychologist said in the second place, that knowledge is a great factor in determining behavior. Again we have to pay our respects to the art teacher and the teacher of manual arts, and the constructive work in our schools. I could give you illustration after illustration, taken from our regular curriculum work in the grades, where we are depending absolutely upon the work in construction to put over the knowledge that we think important. I go into the first grade and see a doll house constructed.

It is nothing uncommon to see a good first grade teacher spend six months in building a doll house, bringing the big paper boxes, and constructing the dining room, and the living room, and the kitchen, and the bathroom, and the porch, and then perhaps taking paper and coloring it, and papering every house, and then putting in the equipment, making the chairs and the beds, and the other furniture that goes into that house. I have seen some of the most beautiful lessons, some of the most helpful lessons, given to those children through that process.

I went into a first grade room one day, and all the little folks were gathered around one of these doll houses in process of construction. They had brought their little dolls to school, and one little girl was putting her doll to bed. Another little girl, a classmate of hers came and said "Don't you know that you must not put your doll to bed without lowering the windows?" So the imaginary windows were lowered.

Now, there was a wise teacher in that room, a fine first grade teacher, and she seized upon that particular occasion for one of the finest lessons I have ever seen upon the value of fresh air in the bedroom. She was watching for that opportunity. It never would have arisen, had it not been for that constructive work that went on there.

In the same room a little girl raised the question about what her little baby ought to eat. One of them had said, "It will kill your baby if you feed it that kind of food." There was the opportunity for the teacher.

Going into a third grade room, where I see the third grade teacher building a city; it is nothing unusual, in the city of St. Louis, to construct the city of St. Louis, build it in the corridor, or in the front of a room. I want to say to you, Mr. Mayor, that in many schools of this city we have reconstructed your city of St. Louis. We have built in miniature the city of St. Louis. We built the street car lines, we erected the churches, we put in the public buildings, we put in the dairies, we put in the big office buildings. And with these they are trying to lead these little children into a conception of their city. These little folks have no conception of the water department, or fire department; they know nothing of what the Mayor's work is; they know nothing of the Board of Education; they know nothing about what men and women are contributing to society. I believe the finest opportunity that ever comes to a grade teacher comes through the actual construction of that miniature city. I could show you today pictures that we have had taken of these little cities the teacher built for the purpose of instructing these children in the things that they should know.

In that construction of cities, there is the finest opportunity for putting over lessons on safety and thrift, including them with the various departments in our city.

I would not attempt to teach country life without building a farm. I have seen that in the school room; I have seen it in this city, where a wise fourth grade teacher, with the assistance of the art supervisor, has constructed a farm, in which she has put all the buildings that go with a farm. She has laid out the farm there for the children to observe and talk about, and in that there is the opportunity for her to put that lesson over.

I need not go on with that; but it is my purpose to say to you this afternoon that we in our effort to impart knowledge, and to build up habits in our regular curriculum work, owe a great deal to what the art teacher and the manual art teacher have contributed to that end.

But after all, the great, perhaps the greatest factor in determining the conduct of people is not in the habit, not in the knowledge, but in the ideals that have been created in the minds of the children, and in the tastes that have been developed in their lives. If you can succeed, as a teacher, in establishing in the life of a child a taste for the finer things in life, then you have gone a long way toward making a good, reliable, dependable citizen, and to that purpose, the art teacher has done more than she has in any other field. It is your job, no matter from what city you come; it is your task in that city to help build up the ideals and desires in the minds and lives of those children, and to create in them a taste for the better things in life, and in that respect you are the moulder of conduct.

Why, then, should we not welcome this Association to the city of St. Louis, because we are trying mighty hard in this town to do that sort of thing. We appreciate our art teachers here. I think they are appreciated pretty generally everywhere. So we welcome you here today. I wish I had the opportunity of taking you folks about, and showing you some of the things in St. Louis that I would like to have you see. I think the reception committee is going to attend to that.

I love my city. However, I am not so proud of St. Louis that I cannot profit by my experiences elsewhere. When I go around to other cities, I try to catch something of the spirit that is shown there in the citizenship towards the fine things in their city. I visited the city of Kansas City last November, and I had a little experience that I have been relating since I came back, especially to our teachers. I had been taken about the city in the afternoon, on Saturday afternoon, and shown some of the fine residence sections, and the parks. We were stopping with a relative of my wife, and this uncle said to me, "I want you to save tomorrow morning for me, but you will not go in an automobile; my friends walk when I show them about. Tomorrow morning I want you to get up early in the morning." Now, he is not a highly educated man, but he loves his city, and he knows the history of his city; he is interested in all of her civic movements, and he is interested in the great historic spots of that town.

He took me for a walk up through a park, along the Missouri river, and he showed me some beautiful spots, and then we walked back, and he took me to a spot where Thomas H. Benton stood years and years ago, and made a speech. There was a tablet that marked that spot, and the tablet was inscribed with words taken from the speech of Thomas H. Benton, in which he predicted that that would become a great commercial center at some time in the future. And this uncle said to me, "You know, when I stand here, I feel that I am standing on sacred ground. I come here every week of my life and walk through this park, and go down to this spring and get a drink, and I never fail to stop and admire this tablet, and read and re-read those words of Thomas H. Benton, and take upon myself a new pledge to be a more loyal citizen of this municipality."

That put me to shame, and I said "If I ever live to get back to the city of St. Louis, I am going to make a list of places to which I will take my visitors," and I do take them there. We have some splendid places here that I would like to have you see. I made a further resolve that I would dedicate myself anew to the task of instilling in the lives of these boys and girls pride in their own city.

I hope that these people will see that you visitors here see something of this city. I want you to see our Zoo; I want you to see our bear pits. The Mayor forgot to tell you about them. They are the greatest bear pits in the world. I want you to go down to the old courthouse on Fourth and Market, and see there that old dome with those paintings. I never saw them until after I had been to Kansas City and had been put to shame by this man, but I came back and the next Sunday down to the old courthouse, and I looked up the janitor, and he took me down into the basement, and showed me where the slaves used to be housed up, waiting to be sold, and then he took me out to the block from which they were sold. Then I went out into the center and looked up into that old dome, and admired those pictures, and for the first time in my many years of residence in St. Louis, did I see those. He said to me "Why is this that you come here? Few people are interested in this."

We want to train our children to appreciate these things in our cities, and we shall have to look to the art teachers to do that sort of thing.

I hope that we will show you a good time. I want this committee to show you the municipal theatre and the art museum, and we invite you into the schools. The schools are open to you, and you are welcome. And particularly, I hope that the committee has made arrangements for you to go to Central High School and see their marvelous collection of pictures. We have something like five hundred pictures there, which are splendid in themselves, yet the history of their being put in the schools is of more significance. We have here a very prominent citizen who came

to this country fifty years ago, and he wanted some method of showing his appreciation for all that America had done for him, and Mr. Rudolph Schmitz was permitted to buy five hundred of the finest pictures, at a cost of something like ten thousand dollars; and those were installed in our high schools. We move them from one high school to another; and they are arranged at the Central High School today, to be there for this term.

I shall not enumerate the things I want you to see, but I do hope that you can call down at the central office, and I hope to meet you personally, if possible. Our office is open from four to five o'clock, and the assistant superintendent and supervisors are in there. I shall be glad to welcome you at the headquarters of the Board of Education. Thank you.

PRESIDENT'S ADDRESS

H. ESTELLE HAYDEN

PRESIDENT OF WESTERN ARTS ASSOCIATION

DIRECTOR OF ART, DES MOINES, IOWA

This is the Twenty-ninth meeting of the Western Arts Association. For nearly thirty years an earnest group of workers have followed their vision, and in that time they have witnessed and assisted in making possible many advances in art education. Those who have attended past meetings of this Association realize that it is an important organization, with an increasingly large and complicated work to do. I know of no other better able to meet the needs of the special departments than the Eastern and the Western Arts Associations; know of no other better able to meet the needs of those engaged in teaching what we like to call the related arts.

Behind every great movement, in back of every large success, there is a dreamer, one with vision, who sees far into the future, perhaps to the end of the rainbow. Without the dreamer there would be no beginning; without the workers the pot of gold at the end of the rainbow would never be discovered. Each is vital, and the co-operation of all is necessary to the success of the whole.

Those who were privileged to assist in the organization of the Western Drawing Association, thirty years ago, who witnessed its conception, nursed it in its early struggle for existence, looked forward to its expansion into the Western Drawing and Manual Training Association, joyed in its friendships and affiliations, followed its progress as the Western Arts Association, with high hopes for its long life of service,—have reason to be very proud of their work. Their vision was large, and their goal worthy; the complete perfection and service of the related arts to society, through education. To them the credit is due. It is our task to carry on the work which they have so well begun.

There are in our schools today twenty-seven million boys and girls, twenty-seven million citizens in the making, soon going out to meet life's situations in various ways, some worthily, and some unworthily; some to contribute to the highest welfare of society, and others, alas, to become a menace. Now is our chance at them. Today is our opportunity to put into their hands and minds those attitudes and appreciations and habits and knowledge and broad, sympathetic interests which shall help them to big, social, efficient, worthy, happy lives.

Ours is not a static nation; we are dynamic, ever changing and ever developing. The railroad, the telegraph, the telephone, and now the radio, have made us next door neighbors to those who live at the farthest ends of the earth. There is no chance for isolation, therefore little excuse for misunderstanding. The time is now at hand when we must say with the ghost of old Marley: "Mankind is my business. The dealings of my trade are but a drop in the vast comprehensive ocean of my business."

As society and customs change, it is evident that education cannot remain stationary, if it is to serve well its purpose. Thirty years have seen many changes in the educational world, changes in the subject matter, enrichment of the curriculum—new methods of presentation, and perhaps the greatest change of all, that which is responsible for all of the other changes, the change in viewpoint.

In all fairness, I do not think that we can lay all of this to the war though no doubt it did hurry things up a bit. For many years we went along about as we had been going, in about the same way that our fathers and mothers had before us. There were a few changes in subject matter, minor additions to the curriculum, some slight change in the method, but in the main the viewpoint remained about the same. Then came the crash; the whole world reeled; civilized men and women of culture enshrined hatred and murder. You remember those early days of the war. Those were the times that we should like to forget. However dark that time, when civilization trembled in the balance, many walls of tradition were leveled, and that which was builded upon the rocks remained, and that which was builded upon the sands fell, and we shall never live in the same old world again.

Those were trying times; we were brought face to face with elemental things, and had to think in terms of values as never before, at least within the memory of most of us. Under the lash of necessity we have had to define our aims, analyze our objectives and ruthlessly cast out those things which could not justify themselves. The historians are beginning to tell us that the value of history lies not so much in its records of battles and royalty as in the records of worth while contributions to society by men and nations which have added to the happiness and well being of mankind through those contributions. Teachers of geography are emphasizing social and economic value in that ancient and honorable study. The old cooking and sewing courses are developing into glorified home making courses, rich in subject matter not lacking in the technique of making happy and attractive homes.

When we see the well equipped shops of today, and the excellent product going out from them, it is difficult for us to remember the old days, when a boy made joints until his own ached. In those days one remained after school as punishment. I know a school today where the boys, at their own suggestion, are paying

three cents a night for the privilege of staying after school to work on their own projects, and with the money that they are collecting in that way, they are purchasing reference books. That shop is really full every night, of happy boys working away, and they have collected enough since Christmas to buy several rather expensive books which the District could not furnish them.

The drawing classes are expanding into departments of art. It is very hard in some departments, or in some parts of the country to get away from the old notion of calling the art department the drawing department. To be sure, drawing is taught, but not as a thing in itself, rather as a tool, as one phase of the work. Still, we want to feel that art is broader than any mere drawing. We are beginning to think of art in terms of the needs of society, and to analyze it into its component parts as fine art and industrial art, art for production, art for appreciation. Incidentally, I think we need to standardize our terminology, because there is a great deal of confusion in the minds of people as to what is industrial art. They ask me, "What is the difference between industrial art, and the industrial arts?" and various other things, and we are trying to bring about the relation of each to the others, and cause it to function in the life of the child, and in service to the community. To be sure, this kind of education costs more in coin of the realm than did the program in the days of the Three R's, but isn't it worth more? Can we make it economy in the end? I honestly believe that we can.

Will you pardon me if I refer to our own department of art in Des Moines? Like many another place, it has had its financial difficulties, its administrative difficulties, its traditional difficulties, if I may use that term, and all the rest of the troublesome little insects that Pandora let out of her magic box so many years ago, but after all we do feel that we fit into the scheme of things. We believe that we are helping to develop attitudes and appreciations and abilities, and that we are giving valuable knowledge, and best of all, that our children are making use of their knowledge, and are making their knowledge of social value, as from the time to time they take part in social or community projects, or working in co-operation with other departments of the school.

May I tell you of the project which we have loved best of all this year? Last September we had the honor of entertaining in our city the National Encampment of the G. A. R. Twenty thousand veterans of that great army, which year after year is quietly slipping away, once more gathered around their camp fires. They told their stories, and sang their songs, in the hallowed memories of their own beloved long ago. On the day of the great parade, much pressure was brought to bear to close the schools. There was a great deal of discussion in our staff as to the advisability of doing that. Twenty-six thousand children let loose upon the streets may be a disorderly mob, or they may be an appreciative audience, or they may take an active and helpful part.

Now, we decided in our staff meeting that the latter would be the advisable thing, if we could bring it about, and so before the convention, we put out bulletins, and through our principals and teachers developed an intelligent interest in the children. They were told a great deal about the Civil War, the meaning of this convention, and were given suggestions as to what they might do to help give these veterans a good time.

I will not take time to tell you of the preparation for the reception of our guests; how special programs were prepared and invitations sent to the men through their commanders; the records kept of their visits to the schools, the snap shots taken, the flowers presented and of the loving services eagerly performed by thousands of children for the men to whom we owe the preservation of the union. All of this I will leave to your imagination and will confine myself to telling of the part which the Art Department took in the preparation.

It was suggested that the men might enjoy souvenir records of their visit to Des Moines. Therefore, small loose leaf scrap-books were planned, books with stiff covers hinged at the back such as are made in our classes each year and clippings referring to the convention were collected and cut from the daily papers in readiness for pasting when the books were completed by the older children. The plan was to send one book to each veteran who visited the schools and so far as possible to have the book made in the school which he visited and to dedicate each book to the particular man for whom it was made. Schools near the center of town having many visitors were assisted by those schools which did not.

The project was necessarily accomplished through the cooperation of all grades working together. All children collected clippings. The fourth and fifth grades trimmed them. English classes sorted them. Sixth, seventh and eighth grade Art Classes arranged and pasted them and constructed the books from straw-board and cover paper. Art Classes lettered the dedicatory pages and English Classes wrote letters to accompany them.

Each book contained, besides the dedicatory page, clippings arranged so far as possible, in chronological order, snap shots taken at the school, post card views of Des Moines, the bulletin of suggestions sent from the administration office to the schools, and a letter of appreciation of the service of the G. A. R. written by the school.

Two thousand four-hundred books were made and sent to as many veterans of the Civil War. Some went to men whose names are well known nationally and nineteen went to ex-slaves who served in the war. One went to the father of the President and one to the body guard of a great General.

Today the children who made the books have in their hands hundreds of letters from all parts of the country, from North and

South, from sea to shining sea, expressing the gratitude and confidence of these old veterans who are passing to them the responsibility of guarding the honor of the nation.

Of what value was the project? Was it worth while? I believe so. For besides the worth while knowledge gained through the study of American History and the history of keeping records, the fine appreciations of space arrangement developed through page arrangement and lettering, the skill involved in construction of the book covers and in lettering, there has resulted a keener realization of the meaning of the Union, and its cost and an attitude of responsibility for its highest welfare such as could not have been developed from the study of books alone. This is an example of the New Education.

I am not going into the details of this, but I would like to mention as another example a landscape gardening project which we had two years ago. The Shriners were coming, and incidentally, the N. E. A., and we felt that we ought to beautify our city, so we went about it in much the same way. Now, it is awfully hard in Iowa to make things grow during the summer. It gets pretty dry, and the janitors are not always on the the job, and things burn up, but we got the children to plant Iowa trees and Iowa shrubs, and Iowa vines, and they all laid out plans for their homes. It was worth while to the children, and it has been well worth while, I think, to the city, because we did arouse interest, and secured the co-operation of the people.

There is a good deal of talk today about the increased cost of schools. Mr. Jaeger, who was the superintendent of schools in New York City, told us that we did not spend enough on our schools. Mr. Richards, in his much discussed report, warned us that we are embarked upon a course which entails so great an expenditure as to menace the very existence of our free public schools. They say that one billion dollars annually is being spent upon the schools of this country. But they are overlooking entirely the other side of it, that twenty two billion dollars is being spent for luxuries. The really important thing is, are the schools giving full value for what they are receiving? It is our privilege, and it should be our proud boast that the boys and girls of today have the opportunity of living richer, fuller, happier lives than was possible in the days of the sacred Three R's, and all of this, to some extent, at least, is due to the instrumentality of the departments that are represented in this Association.

The discussion centering around the recent report of the Carnegie foundation is of considerable interest in this connection. Here again we have the two conflicting factors, the old conception of education against the new. Doctor Richards contends that the theory that a child must know something about a great number of things in which the modern world interests itself and has only a most superficial smattering of them. On the other hand, Doctor

Elliot, of Harvard, asserts that what some people call fads and frills, like music and drawing, really are of fundamental importance. He says among other things, "Make sure that every boy and girl has a chance to learn the elements of some manual art and every girl of domestic arts." Doctor Strange says that the fine and industrial arts preceded academic education and are therefore fundamental in the development of the child. Dr. Condor, of Cincinnati, said—it was a year ago, I think, in Cleveland, before the N. E. A. that he is not at all sure that the Three R's are the fundamentals of education. He is not at all sure but that music and art and literature are the fundamentals, because those are the things that remain long after the others are forgotten.

But of what need is all this discussion? It is all quite worthless if it does not make us take stock of ourselves, I think. And of what value are our loftiest thoughts and highest ideals until they become crystallized into action? It seems to me that we have never had a finer opportunity—for service to education, than we have at the present time, during this renaissance of the arts. This renaissance is in the stars, we cannot help it; it is coming. The best thing that we can do is to take part in it, and of course we are happy enough to take part. Let us face our problems squarely; go to the bottom of them; think the thing out, and we need have no fear of turning the light on. We shall find many treasure laden trunks and if perchance we find a little dust, let us not hesitate to clean house.

There is a large and growing field in this country for the very thing which we have to offer. It is simply up to us to put the thing in order, develop a broad, workable program, setting up standards of accomplishment in our various fields of endeavor, that shall justify the faith of society, and in which we ourselves shall experience a satisfying social significance.

At the present time the North Central Association of Colleges and Secondary Schools is about the most generally recognized standardizing educational agency, in this part of the country at least. Founded about the same time as this Association, it has been a tremendous factor in bringing about a better acquaintance, a keener sympathy, and a heartier co-operation between colleges and secondary schools, setting higher standards of academic scholarships in these institutions. Through its committees it does much research towards setting standards covering such matters as the preparation of teachers of academic subjects, programs of studies, salary schedules, buildings and equipment. This, however, has quite naturally been confined, so far as I can learn, to academic courses in academic institutions. I believe that the same need exists today in those institutions which are training teachers of special subjects, and I am not at all sure that such standardization should follow traditional lines. It is entirely too important a thing to play with; the growth must be normal, with no hot-house methods of forcing. The fruit must be allowed

to ripen before it is picked. Desirable objectives should be set up, extensive surveys made, and the results very carefully evaluated, before any attempt is made at standardization which might be detrimental and defeat its own purpose. So far as I can find there is no accredited association of art schools, no standardizing agency outside of those schools which are included in the academic institutions, although there are many excellent schools of art, preparing excellent teachers.

Science has in the past years made many valuable contributions to education. The surveys which are being carried on, the development of tests and measurements, all have their places in the scheme of things. I am aware that there have been from time to time criticisms, just and unjust, but it is my opinion that nothing is perfect in the beginning, that these are still in their infancy, with a wide field before them for experimentation, and valuable potential service to be rendered.

I do not believe that we should over emphasize the mechanical side of teaching to the detriment of the spiritual, but is it not possible that the science of teaching may assist to some extent in bringing about those very things for which we all stand? If we can so raise the standard of the subjects included in the related arts, and if through the teaching of the special subjects, we can contribute to the happiness and welfare of society, developing in its members desirable habits, necessary abilities, worth while knowledge, fine appreciations, worthy attitudes, and sympathetic interests, this Association will have justified its existence, and its members shall not have lived in vain.

JUST A LOOK AROUND

ARTHUR DEAN

PROFESSOR OF VOCATIONAL EDUCATION

COLUMBIA UNIVERSITY, NEW YORK

My talk tonight, which I will make informal, is about manual training art, vocational training art, and so on. I am in rather a unique position, of being able to travel a good deal about the country to see what is going on.

In the last four months I have been in Texas, Oklahoma, Kansas, Alabama, Tennessee, Georgia, Indiana, Illinois and Pennsylvania, where I have had the opportunity of seeing a good deal, in the line in which we are interested. I am going to leave tonight for Mexico, and I will be, the week after next, in California, for something like four or five months. I hope to keep travelling about and to bring every once in a while to people like you a report of the things which I actually see in the schools.

Take art for example. It is clear to me from your city here, and from the city's buildings, and from contact with the schools, that you have succeeded in bringing life into art. By that I mean you have been able to bring child life into art and you have been able to bring industrial life into art. When you see a picture—it may be a very poor picture from a technical standpoint, of the child's notion of a horse and a dog and a hoe and a forest, something like that little childish sort of drawings, why, that is bringing the child life into art. Then, furthermore, we have brought industrial life into our art, so now you see an exhibit like that Chicago Art Institute Exhibit, which is a very splendid exhibit. I would not dare to say it was the very best, but it is a wonderful exhibit, that Chicago Art Exhibit, and is really life brought into art.

Now, what is the next movement going to be? Because it is going to move forward, we know that. What are we going to do next? We have succeeded now in bringing life into art, industrial and child life; we have succeeded in drawing life; we can draw life—I don't mean life figures, I mean we can draw beautiful things; we can draw beautiful pottery, we can draw beautiful posters, we can draw beautiful parks, but we have got to go a step further, and live in art, and think in art, and under art. I don't say work in art, because that is industrial art, but work under art.

I went down town today from the Chase Hotel, and the Chase Hotel, as you know, is a beautiful hotel, opposite a very, very beautiful park system, but do you imagine for a moment that after I got on that street car and went down as far as Sixth street that I thought for a moment that we were living in art, or thinking in art, or working under art? No, I left my art up here at the Chase Hotel, and that park system. I struck no art at all until I got down to Sixth street, you know that there is no art at all, a jangling car that twists and turns and starts and stops, on a

track going by houses that are littered up in front, and littered up in back, filled with people who are littered up. That is not art.

So the next step is to bring art into life. We have so far brought life into art, but we have not brought art into life. I am not making a mere play on words. But that is not going to come for a little while, because we have not yet perfected the ideal that we need to have. We are working rapidly towards it. I know that.

And now I come to the second field, which is that of the manual training. There are a few places which still teach tools, not children. There are a few places still teaching materials, not projects although most of the work in America has moved forward very much indeed. There are places which have the decorated model, and perhaps the first man in America to bring out that decorated model is a man who died only recently, Doctor Haney. By decorated model I mean not only that the chair, table, stool or other article be fine in color or ornamented with a design, but also that it be so fine in line and shape that it is a decoration in itself.

I recall that Haney, Daly, James Hall, Fred Daniels, and Arthur Dow visited me one time, when I was a manual training teacher. They were what in those days were called art men. We did not work well together. But I was a little bit ambitious to get some of this art into my work. Art to my mind was nothing but curves; if I had curves, I had art. So I was trying the art game. I had a candlestick, a mahogany candlestick, that was the most beautiful thing that you ever saw. It had a post (which constituted a face plate exercise), it had a top (which constituted the center exercise), and then a nice little round ring sort of a handle that you held it by, (that constituted a chuck exercise.) It was perfectly wonderful. There were three pieces of mahogany glued up so that it held a candle, and it was beautifully stained and finished, a lovely candlestick. I showed it to Daly and Haney and James Hall and Fred Daniels and Arthur Dow. I showed it to them, with the words, or if not the words, certainly with the effect "Will you look at that beautiful thing? I did that, a manual training man. I am showing you what art is." I recall so well that Haney picked it up, and he passed it along to Daly, Daly received it and passed it along to Hall, and Hall received it, and then Arthur Dow, in a very kindly way, said "But Dean, that is not art." I said to myself "Jealousy!"

"Why not?" I asked. "Well, for a number of reasons; the first and most important is that the material is not adapted to the use." I said it aloud then, "Jealousy." "All right, but you try it."

Well, I took the candlestick with me up into my summer camp. I had been in the habit of reading myself to sleep nights. I had this artistic mahogany candlestick up at the head of my bed, in the summer camp. I read and must have fallen asleep, for

I woke up sometime later in a wonderful light. After putting out the light, which consisted of a burning mattress and the head of the bed I had another light. I have always held since that the first principle of art was that the material must be adapted to use, and that celluloid and wooden candlesticks, and drinking cups and glasses and punch bowls out of wood do not constitute art.

So we have moved away from that idea that because a thing had curves and half circles, and greater circles and little filigrees, it was beautiful. We have learned better than that and one man who helped to teach us was the late Mr. Haney.

However, the arts and crafts movement has long been with us and always will be with us; I hope so, at least. In most of the high schools of America the girls and some of the boys are doing a great deal of the arts and crafts type of work. And then the manual training in some places has taken on what I call the "boy-delight" type of work. By "boy-delights" I mean making toys, wireless telegraphy, wireless telephony, airplanes, launches, toy boats, and so on. And then, there is the pre-vocational, and the guidance idea, where the boys are given work and experience in school which will help them to choose the line of work they want to follow in life.

Then, of course, men are spending lots of time discussing whether they want general shop work where many things are taught or whether they want a series of special shops. And there is a lot of talk about the practical man versus the theoretical man. So it goes on. Manual training in America is very much mixed up. I think we might just as well acknowledge the fact.

And what would I do about that? Well, I should do but one thing, and that is to have every manual training teacher believe in what he is doing, have reasons for what he is doing, and be ready to listen to what other people are doing, and gradually work into the right thing. In other words, I don't see any objection at all, in a city like St. Louis that may have twenty or forty different shops, for a man in one shop to be interested in toy boats with little electrical engines in them and a little steering apparatus; for another shop to make a specialty of wireless; for some other school to specialize in arts and crafts, and still another school in old fashion wood-work manual training, if the teacher believes in what he is doing, if he subscribes to two or three magazines and profits by the sort of thing presented there, and makes his choice. Because after all, we must not ignore one great fact that the teacher very often can teach well, and can impart a great deal of benefit to the child, even if the thing he is doing is apparently wrong. I suppose I had as a boy the worst possible manual training that could possibly be given. I happened to be born at the age when I was experimented on. In my early years new things, like kindergarden and manual training were coming to school just about the time that I arrived to get them.

I had horrible manual training. At the time lumber was only sixteen dollars a thousand, for the very best pattern pine, that we now pay two hundred dollars a thousand for; clear pine, sixteen dollars a thousand, and the first job that I was put at was to take a steel square and a board ten feet long, and mark off half inch spaces, for the distance of five feet, and then take a cross-cut saw, and saw off these strips, save each one, and then put them together again, to show the instructor how perfectly they had been sawed. And if I broke one I had to saw an extra strip. Then we took the rest of that board, and sawed it into half inch strips, using a splitting saw. Then we took another board and sawed it into strips at forty-five degrees. We had six chisels, six gouges, five planes, four saws, hammer, mallet, bevel, square—I don't know what else, in the line of tools.

I cannot imagine a more diabolical course, and yet it was fascinating to us, because it was new. It was an interlude. The rest of the day we had to spend upstairs with the teacher of English, and the teacher of history, and so on. It is interesting to remember that in those days, the principal came in and asked all the boys in the room who had over ninety per cent to stand. I had the privilege of standing. He said, "All right, all those who have over ninety per cent may for two hours a week go down to the police station and take up manual training." So I went to the police station to take manual training. Nowadays that has been changed, and those who have under seventy-five will take shop work. In those days it was the reward for being bright. Nowadays it is punishment for not being bright. Those were the days of very poor schemes, very poor methods, and yet a good result. So nowadays we may have a very wonderful method, and yet get no better results.

A great deal does depend on the teacher. I have seen boys under this King Tut system, as I would call it, who are in schools now, making nothing but joints. I have seen boys apparently as happy at that, and progressing as well as in some other class where they were making toys and "boys'-delights," so after all, it is not time for us to make one single pronouncement, that this is the only thing to be done, all over America. There is, however, perhaps one thing that we must do all over America, with reference to both art and manual training, and that is, we must remember that boys and girls have ages, and that their skills and abilities and results do change with the ages. To judge of the work of a boy or girl justly, one must know the age of the boy, something about the capability of a boy of that age, and something about him.

The biggest sin I ever committed—I never shall forgive myself as long as I live—was the time that I brutally and hellishly and devilishly smashed a poorly made table of one of my students. I had told him how to do it but he did not do a good job. When he got it done, I smashed it before him and the whole class, I

smashed it, with the glee of a teacher who does not know any better. Little did I know that, poor as the piece of furniture was, it was the best thing in his home, and that his mother had taken out of her wages as a washerwoman, money enough to pay for the lumber for that thing. I have never forgiven myself for that piece of brutality. Personally, these days, I do not care to see any exhibit without seeing the boy that goes along with it, or the class of boys out of which it came. You have to think of the physiological age of children.

Now, the junior high school: When I come into a junior high school, I expect to see a beautiful—of course a beautiful building,—but when I come in I expect to see in the front hall, not the statue of the Venus of Melos, for the Venus of Melos is not a junior high school piece of decoration, but a statue of some Indian boy, with an arrow, or three Greek children, boys running races. And I want to see, when I come into the assembly hall of the junior high school a lot of color, beautiful color; there must be a lot of color in the junior high school, because children of that age like color. I want to see, over the archway of this assembly hall, the words, "Dedicated to the spirit of Adolescent Youth" because the junior high school is the adolescent school, the school between the boy that was and the man that is to be, a school that recognizes that at that age a boy is a cross between Buffalo Bill and Theodore Roosevelt. He is a boy who talks big and bold, who has at that time wonderful ideals. He has better qualities at that time, perhaps, than he ever has before or afterwards. It is a time when the still, small voice of God, if ever, speaks to you. It is a time when the boy is all that he is ever going to be, down the ages. It is a wonderful period.

They should not be called junior high schools; perhaps we have to call them that, but they are not junior high schools. A junior high school would be an imitation of the real thing, wouldn't it? This junior high school is a middle school; it is between the elementary and the secondary school, and this junior high school will have to have all through it this spirit of adolescent youth.

There is little use of any of you going to teachers' college or any other place to learn how to teach in a junior high school. It will pay you a little bit, but not much. You can read a few books about it, but they don't amount to much. What you have got to do is to understand. Think what you were in adolescent years. You have got to join the Boy Scout movement, or the Girl Scout movement, or the Camp Fire movement, or the Catholic Church girls' movement. Take hold of the work with these boys and girls, outside of school, in order that you may know them. You have got to go out and live with them. You will see then the spirit of the age. The spirit is the spirit of the Boy Scout movement.

Now, you and I have got it wrong end to, in our junior high school work. You and I say that we have got to teach more art appreciation, and so on, and on and on and on and on. Now, what do you do? Well, find a project to cover these things. Now,

a project is nothing but a camouflage, something which covers up the old educational stuff; that is all a project is. It is a camouflage screen, in which we think we are fooling youth. We will get up a project that will pull in these things that we want to have. The Boy Scouts do not do it that way. They don't say, "We want to teach each one to be proud, to be more ethical, and therefore we will have a hike." They don't do it that way. They simply say "We will have a hike. We are going to start next Saturday morning at half-past eight from the Terminal station. You will each of you have to have a sack; it is not a heavy sack. Each of you officers get ready to perform your duties. Get your camping equipment together. We will all start at 8:30 Saturday morning, from the Terminal station."

You will find your art, your morality, your nature study, your arithmetic, your ethics, and everything else will come in, because they are all spread out there in that big word "hike." Not the topics and then the hike, but the hike from which follow the topics.

Now, in our manual training work, in our drawing work, in our household arts work, that junior high school period, we must keep in mind that we have the spirit there of the adolescent period; we must work in groups, work in gangs; not with artificialities, not in pieces of the whole, but in a whole. You cannot, of course, have a whole without its pieces, but we are not interested in pieces; so in the best junior high schools of this country, as I have seen—and I have seen all the good ones in America, things are done in groups. In one I visited the other day, the hall in which I spoke was made by the pupils, all the scenery was made by the pupils, the play was made by the pupils, the orchestra was made by the pupils, the school government in the school was by the pupils; parts of the equipment were made by the pupils, the school paper was made by the pupils—the printing, the editorial board, seeking advertisements, seeking customers, developing organization, printing the paper, all of it, made by the boys and girls working together. The child is not interested in a project as such, he is interested in the result. That is the spirit of the whole junior high school work, at this school I saw in Boston.

In conclusion—although I would like to talk about the vocational school, the part time school, the trade school, and the household arts, and others, let me say that of the trade schools of America you will find nothing better than the one right here in this city, the Rankin school. I hope the principal is not here to hear this, because I would not want to tell him so flatly to his face, but the David Rankin school stands high, very high, as an ideal trade school. There is no doubt about that. Now, the continuation school movement in America is not what it ought to be as a whole, because the continuation school movement is just patching up the elementary education that they did not have. The boys and girls are being pulled back from work to school, and getting the thing that they ought to have had before they left.

We have got to find some way of relieving the social and economic conditions of parents and of pupils so that they may stay in school and get the things that they are entitled to. There is no question at all but that children have the right to be children, and they should not be trained to be men at too tender years.

Don't forget, also, that some of the best vocational training in America is going to be done outside of the public school system. Don't forget that the National Hotel Men's Association, the National Printers Association, the National Foundrymen's Association, the National Tile Making Association, the National Dyers Association, the National Laundries Association, to name only a few of them to you, are all establishing schools, which are paying for them themselves, and in which they are training people to work in these industries.

There is not any single dominant bit of information I can leave with you, because knowing the country as a whole pretty well, I simply see different expressions here and there. You go to a raw section, a state like Oklahoma, and you see raw things, as compared with an old place like St. Louis, but in Oklahoma you would not make fun of the raw things there, because some of the things they do are more vital than the things that you can do in St. Louis, because of the very fact that you are older. When you get into a mining town in Montana, or an oil town in Oklahoma, you don't expect to see the same refinements that you see in a place like St. Louis. It is a distinct problem, with all the varying factors we have in America, where race varies, states vary, financial conditions vary, local problems vary, and the ideas of earnest teachers vary, to say nothing about the varying ideas of ignorant people. Even those of us who are intelligent do not agree on the proper way to do all these things. It was brought out last night in a discussion, and it is brought out every day in manual training, that each one is bringing forward her idea or his idea as the best idea. Let that kind of work go on. Have an idea. Have an idea and stand by it but in having the idea, remember one fundamental thing, namely, that children are not uniform, even in the same age or race, or economic status. They have varying skill, varying interest, varying capacity and varying impulses.

HOW MANUAL TRAINING, HOME ECONOMICS, AND ART CAN CONTRIBUTE TO BETTER HOME MAKING

ROSS CRANE

DIRECTOR BETTER HOMES BUREAU
SCRUGGS, VANDERVOORT AND BARNEY,
ST. LOUIS, MISSOURI

The subject of my talk tonight is the dwelling. I have three heads, and I am hoping to indicate each one of them before I get through. The first one is "The dwelling a product of art," the second one "The dwelling a means of art expression, universal art expression," and the third one is "A vehicle for art teaching, for the teaching of art."

Now, I know what art is. I am one of the very few people who do know what art is—outside of this auditorium. I am going to talk for a few minutes about the most fascinating subject in the world—myself. Doesn't it bore you when people sit down beside you and talk about themselves, when you want to talk about yourself? I have got a chance to talk about me for a little while. I want to relate to you my own experience in the discovery of what art really is. I shall probably only be stating what is your own personal experience.

It was twenty-two or three years ago that I had filled my first lecture season on the Chautauqua platform in the Middle West. When I got through I had an idea. I said "These people away out here are mentally alert. I see a trace, a chemical trace, anyhow, of an interest not only in intellectual things, but in art things, so somebody ought to come out here and talk to the people of the middle west about art." I went that winter to some friends—John C. VanDyke was one, I think—and I asked him if he would not undertake to lecture on the Chautauqua platform about art, and he very respectfully declined. He was wise. He knew more than I did. I then went to Charles Coffin, who was a neighbor, and presented to him that golden opportunity to lecture to an enthusiastic public in the Middle West about art, and he also declined, very wisely.

But both of these gentlemen suggested that inasmuch as the call was there, that I might answer, and I decided I would, and the following summer, I set out to lecture on art, taking as my subject, "How to understand and enjoy paintings." You see, I knew that art was produced by artists, and that artists produced pictures, and therefore pictures are art. Any one can see that. "How to enjoy paintings." I had as illustrations of paintings some Copley prints. You all know the Copley prints, reproductions in black and white of masterpieces. I talked to them; I had an audience, but not as large as this. You see, I was trying to talk about the magic and mastery of color, with black and white reproductions as illustrations. It was not a howling success, I

will acknowledge that, but I learned something. I met a man in one of the Wisconsin cities whom they called a civic self-starter. You know what they are, civic self-starters; that is all that puts any town on the map. They told me about him the day before. When I met him I was prepared to find a fine, up-standing man, with some ideals. After we met, he said "I wish you would come out to my office tomorrow, I have a poem that I have written, and I would like to read it to you."

Now, usually, when anybody wants me to go anywhere to read any of his hand-made poetry, I do not go, I have an engagement somewhere. I cannot go. I love poetry. I don't want to see it man-handled. While I believe that every man is called to be an artist, every man and every woman is definitely called to be an artist, not very many are called to express themselves in terms of poetry. But I went. I said to the man "I am feeling pretty strong today, trot on your poetry." He said "Put on your hat, and we will go and take a look at it." We went across the yard to what was then the biggest sawmill in the world, a mighty piece of man's genius. I saw logs come up out of the water, up the flume, through the giant saws, and piled out in the yard as lumber, almost without a man's hands. I heard the noise, which was mighty.

The man slapped me on the back, and he said, "That is my poem; how do you like it?" I said, "Bill, it is epic—epic." And then he said this, and the light came into his eyes—I cannot reproduce it, but he said "I did that. I had it in here once, but now look at it." That is the way Michael Angelo felt when he finished the Sistine Chapel. That is the way Beethoven felt when he finished the Fifth Symphony. "I had it here once, but now look at it. I had it here once, but now listen." The world is full of it.

Somehow or other I had a glimpse then of what art is. After that it was a larger world than I ever dreamed. I learned then that every man and every woman is definitely called to produce art, something so fine, and so noble, so fixed, so much the expression of his own ideals of beauty, symmetry and fitness, that the product is and can be nothing else but art. And after that I began to see, eventually, but more clearly day by day, what art really is, how full the world is of it, and of artists, some of them who have come into the fullness of their power, and some of them who have been arrested in mid-flight, or before they ever got started, through faulty education, because you know, and I know, that one of the results of our public school system of education is to crush the divine spark of the imagination. Is that not true? The memory? Oh, yes, that is trained; but not the imagination, not that thing which created Handel's Hallelujah Chorus, or the incandescent light of Edison.

I believe that the finest thing that we can hope to produce, or the finest result that we can get out of our educational system, is to awaken the spirit of mind and imagination, which are in-

spired and stimulated, and ready to work. I learned something of that; I did not learn it all then, I have not learned it all yet, but I am on my way up. And then I learned something else, that there is a universal interest in life, which is at the same time an expression of art, a product of art, and a means of art and training.

The home, the home itself. We look upon the home as being the center of life's activities, and it is. Every path leads from a home, and to a home again. All the tenderest memories of life, the most sacred associations, are grouped around the home. That is true, and the profoundest and most spiritual experiences of life are met in the home. It is not only the center of individual interest, but it is the foundation rock of our national life, isn't it? That is true, of course. It has become the economic unit also, now that the man and the woman both vote, and it is the one spiritual interest of life, not business, not industry, not the school, not the pulpit, not the church, not the club, not the automobile, but the home. The home itself, the one great interest, and all of our goings and comings, all of the business of life, the merchandising, the markets, the search for the markets of the world, all of that which we call business is done and carried on simply that we may provide a place to rear our young. That is what it is for, and the home is a place where the young are reared. It is the greatest educational institution in the world. The home is all of those things. That is dry, I know, old stuff, but I just want to call your attention to the fact that this institution, the home, which is so fundamental in its interest, is our strongest contact, our nearest and most direct contact between art and life. That is the interesting thing about it, the wonderful thing about it. I found that out later on. When I found that out I quit talking about how to enjoy paintings. All those years I carried my paintings with me, masterpieces of American painters, living American painters—because I believe it is just as much the duty, as well as the privilege, of Americans to support our American art as it is to support our American industry, of course. I have not gone back on paintings. Moreover, I have learned to appreciate them, but I found out a more direct way to get art into the consciousness of people, and to awaken interest on the part of the business man, the tired business man—they are all tired business men.

And then I lectured next on how to build a house, ninety nights on that subject. I got along very well until the second night. One woman asked me a question—it is always a woman, they are the ones that ask the embarrassing questions—they are asking that leading one more than they used to. She was right down in the front row. I had not thrown open the meeting for questions; I did not want any questions, but she asked it, right out loud, piped it out so that everybody could hear. And there was I, waiting at the church for an answer. I did not know the

answer. She knew that I did not know it. What was worse than that, the whole audience knew that I did not know. You see, I did not know anything about building a house; I was just lecturing on the subject. So I found out that the orthodox view of religion is absolutely correct—there is a hell, anyhow, and I, like Dante, I have come up and out. I have been through it. I had eighty-nine nights of that. And then after that I abandoned that luxury. I found out another thing, that even a lecturer, even a Chautauqua lecturer, ought to know something of the subject on which he lectures—something. I quit it, I quit lecturing on how to build a house then, and I studied architecture, domestic architecture. I specialized on that. I was not interested in building temples, nor banks, nor school houses, all of them very necessary institutions, nor railways stations, but houses—homes. I specialized on that for nine years, studying and then building. The first house I ever built, I built for myself, for my wife and me. I believe it ought to be put down somewhere in the law books, along with the other laws, that every architect should build his first house for himself and his wife to live in. She will tell him what is wrong with the house, and my wife told me quite a number of little things that I did not know, after all my study of architecture. Women know about houses; they live in them, they know what is wrong with them.

And then I built houses, a great many of them, each one to solve a problem, a problem that had to do with two people or more, a family, to make that house fit the family, their needs, their purses, their social status, their aspirations and ideals, their love of beauty, all those things. Every house ought to express that, because a house is a work of art, a composition, just as much as any painting or piece of sculpture, or poem, or dramatic composition, or musical composition. The house must be well composed, all its parts must be unified; there must be one center of interest dominating all the others. There must be symmetry and there must be fitness to purpose. All those things you must have. A house is a work of art, a product of architecture. Everybody lives in a house, the house is the dwelling, in which the home is established.

A very clever woman said a home is not a place; it is a state of mind, paraphrasing that famous one on Boston. A home is not a place, it is a state of mind, but it has to have a dwelling.

Now, I found out that every man is called to produce art. And that the man who in his daily vocation can exercise his creative imagination to the utmost, is lucky. He is a man who has found his work. He has found out that he does not have to work, because no man who produces art ever really works. He plays. That, of course, is the ideal. Every man should in his daily labor produce art, but you know and I know that the great majority of men and women are not so fortunate, but through various

unfortunate obstacles or circumstances have been forced into something that they were not called to do, definitely called, because we are all called. I often have said we are all called to be artists.

On the dresser in my room at the hotel not long ago I found a placard, "Many are called, but few get up." How true that is, how few get up. I hope that you all do, I imagine you all do. You all produce art, but how few, after all, are so fortunate. The great mass of mankind go through life doing something they do not like to do very much, out of which they get no thrill, no great joy. They have not found their work.

There is an opportunity, nevertheless, for each man and each woman to exercise that creative impulse in the form of the home in which he dwells. There is his opportunity for self-expression, in the building of that house, perchance. I hope so, because every man ought to have the opportunity. Every man ought to build a house for himself some time, to plan it, or to help to plan it; and if not, his opportunity for self-expression may come in the furnishing of that house. The house has to be furnished; it has to be decorated. I find that interior decoration is another art, a fine art, employing all the principles of art. You know that interior decoration enters in, and to harmonize that house with its ground is another art that enters into it, that of landscape architecture. There are three arts. A house is a regular plexus of the arts.

As we furnish a house, the first thing I want to put into that house, even before the rugs are put on the floor is something that is so much the production of the spiritual vision of the artist that it has a spiritual message, a painting over the mantel piece; a painting—a real one, don't you know? A real one, something that has a message, not only color, but a spiritual message. I want to put that there if I can; if I cannot get the real painting, then I will get a good print, but that goes in first. The painting is part of the furnishings of that house, of course. The music, you must have music. If you cannot have a piano which nobody plays, have a phonograph that everybody plays. Now that father has learned the technique of changing the needle, any home can have music, and ought to have it. That enters into all the arts together. Then there is another part of the furnishing of a house—books; sometimes it is only the decoration, but books contain literature sometimes. Pottery, all those things—six of the arts enlisted in the furnishing and decoration and building of a house. So what wonderful plexus of the arts it is. So every man and every woman has a chance to dabble in the fine arts, to express his sense of beauty and fitness, in the furnishing and decoration and building of his home.

Then, finally, the house is a vehicle for teaching art. Now, you are using that vehicle, undoubtedly you are. Down at Springfield, Missouri, they are building Tiny Town. This was devised as a means for stimulating home building, and every boy in the

Junior High school and the High School, I believe built a house that expressed his ideas of fitness in a house. That house was placed upon a board five feet long, I believe, to represent twenty-five or fifty feet by one hundred and fifty, and he was allowed not only to build the house, out of wood or cardboard, or anything else, but to plan the grounds around it. The girls decorated the houses. When those houses were done, they assembled a little city in the coliseum. There were streets and parks, grass growing in the parks, and on the lawns—actual grass, real grass; they had an electric light plant and lights, lighting up the whole town, and they had a mayor and a city council, and the first thing they did was to vote—just male suffrage, you know.

Out of that grew a great art impulse. Principal Thomas assured me that that was one of the greatest influences for general culture, and for the development of reason and judgment, that ever had been put into the schools, and that it helped to build houses. A tremendous wave of house building set in, all over the state.

If you are interested in that, I wish you would write to Principal Thomas, of Springfield, Missouri, and get literature on Tiny Town. It was a very remarkable thing.

Do you know that book of A. Chitton Brock, an Englishman, who used to be the literary editor of the London Times? An able man. He wrote a book recently called "Essays on Art." It is a small book, about five inches long, and four inches wide, and three-quarters of an inch thick; it does not take long to read, but in it he says some very amazing things about art, that you will agree with. That ought to be spread broadcast so that the American people might read it.

I know of no way of stimulating imagination, and cultivating reason and judgment also, so successfully, as through creating things, making things by hand. Why not make houses, furnish them, decorate them? Why not houses, more than any other thing?

I am in business now; I have fallen from grace, I have gone where the money is—that is what they say, but I have not seen it. But every day I see the consequence of this neglect of teaching something of the fundamentals of life in our public school system. People come to us every day,—educated people; they tell you they are educated. They don't know what a good house is. They don't know a good rug from a bad one. They don't know any better than to put a rug covered with large patterns on a floor in a room in which the draperies are also almost crawling off the walls with pattern and a wall paper which is covered with great designs. They will do that because they don't know any better. They did not have any education in this; they know nothing about form or color as applied to the fundamentals of furnishing a house. They know nothing about what good furniture is. The basis of knowledge of what we call the fine arts is to be found in what we

call the industrial arts, in the appreciation of fitness to purpose, or good design, or fine proportions, or good construction, in a chair or a table. There is the foundation of the appreciation of those same principles in a painting on the wall.

Now, I am not going to talk any more about this thing. I am not going to try to persuade you. This talk ought not to be to you, but to people who don't know this thing. I am the missionary talking to the other missionaries. I am not trying to persuade you, I am just trying to show you how very logical your stand is when you try to make the home, the house, the things that are the basis for art training and art appreciation. That is all.

Now, I am going to read this, the words of a man who in some ways was a great missionary and a great author, John Ruskin. Some of his ideas have been discarded, but some of them will remain eternal. Here is one of them, which expresses the thought I have just stated, as Ruskin could express it in a sentence: "We cannot arrest sunsets, nor carve mountains, no; but we can turn to our home, if we choose, and keep a picture which will be no counterfeit but the true and perfect image of life itself." That is it. We may not paint, all of us; all men are not called to paint or to carve; we may not arrest sunsets, nor carve mountains, but we can turn to our home, if we choose, and keep a picture which shall be no counterfeit, but the real and true and perfect image of life. Now let me give you a definition of art written by a St. Louis man, who was formerly editor of the *Art World*, a magazine which lived a year or two and then died, because America is not an art nation, and will not support an art for art's sake magazine. Here is a definition of art which I would like to pass on to you and have you assimilate and digest, and reject, if you dare. You would not, I know. He says this:—"Art: Any human work in any language that expresses or creates emotion is a work of art." Any human work in any language—music, sculpture, painting, architecture, pottery, drama, interior decoration—any human work in any language—that expresses or creates emotion is a work of art. Then he goes on to define more closely and restrict. "Art is great in the ratio of its power of expressing or creating the highest emotions in the largest number of cultivated people, for the greatest period of time."

Finally, Ruskin goes on to take up the subject of the home as a place to produce art, and to express it. And therefore, these are the things that I have first and last to tell you in this place, that fine arts are not achieved alone by locomotion—you don't get that by traveling—but by making homes we live in lovely, and by staying in them.

EDUCATIONAL VALUES IN INDUSTRIAL ARTS

LEON LOYAL WINSLOW

SPECIALIST IN ART AND INDUSTRIAL ARTS EDUCATION
UNIVERSITY OF STATE OF NEW YORK

In organization for art education our point of view is most important. If we have the proper point of view, we can secure the facts and information necessary to our work. So I am going to try to outline very briefly a point of view for our art and industrial arts education.

In the public school system we have two kinds of division: first, appropriate psychological sections consisting of the elementary school, the grammar school, the junior high school, and the senior high school. As vertical division we have courses: agricultural, industrial, general, commercial, and home-making courses.

In the senior high school these branches are definite, and we have special courses. In the small communities, agriculture; and industry in the large communities. We always have a general course, which usually aims for college—and sometimes it does not get there—and we have commercial courses in our larger communities and in home economics, which represent the household arts field. This is the public school system from first grade through the high school, with its various forms of differentiated work, adapted to the psychology of all of the pupils.

Now let me tell you what we are trying to do to bring the study of art into this public school system. We feel that in the first six grades we must include more than art. I do not mean by that to say that art is not the broadest term, but I do mean to say that in order to make art function in the elementary school course of study, we shall try to refer our art to all other elementary school subjects. We want to relate our art work to the other school subjects, and to make it function in the lives of the children of the present day. We are teaching more than art, but we are teaching at the same time more art than was formerly taught under the other system, because we are trying to provide in this single subject which you may prefer to call art, but which I prefer to call industrial arts, material from the five fields which I have already named, agricultural, industrial, general, commercial and household, and we are trying to put into the subject of industrial arts all of the specialized forms of industrial education which are included in the high school course as separate subjects. We are making full opportunity for the pupil to express himself artistically, and we are motivating this artistic expression by means of industrial work.

Of course, in some communities we have little time in which to carry out a program such as this, but if we have twenty minutes a week, we use that twenty minutes to the best advantage. But

whether we have twenty minutes a week or thirty minutes every day, we can put across the same kind of thing, and we can utilize the same point of view.

Teachers often say, "Why, I haven't time to do this; I can hardly do what I have been accustomed to do in such a brief length of time," but as I say, time is only one factor; it is a limiting factor in some cases, but whatever the amount of time you have, you can do the same thing, although you cannot do it quite as completely, or quite as well. There are other limiting factors, such as available funds, and the fact that teachers are not familiar with the idea, but the same facts prove true in this case, that if we have the amount of money that we need, we can do what little we can with what little we have, and if our teachers are not trained to do that work, we can begin right now to train them. We cannot hope to do the whole thing at once, but we can at least make a beginning and gradually work into it.

In the junior and senior high schools, art is best taught as a subject called "art." Industrial art is best taught as a subject for the boys; home economics as a subject for the girls. In the senior high school we carry on these subjects, along with other subjects, going more deeply into them, and in senior high schools in the larger cities we usually have special art courses, leading to special art schools, special art schools which do not give degrees, because the degree institutions will not accept high school graduates for entrance unless they present certain credits, which cannot be given in art courses in senior high schools which are worthy of the name of art courses. We have in New York State several such special art courses; in the city of New York, in Buffalo, in Yonkers, in Mount Vernon and elsewhere. These courses lead to a diploma, a high school diploma in art subjects, and I have yet to find the art school which will not admit those graduates to their special art courses.

There is no industrial art and no fine art except as these names still persist in the minds of some of us. All art is both fine and industrial, or it not art at all; it is made up of two parts, one of which we usually term fine and the other of which we usually term industrial. All art is both mental and physical, intellectual and material, spiritual and scientific, be it painting, architecture, sculpture, manufacture, music or literature. This unity in art itself should demonstrate the practicability of union in all art instruction in the schools.

I wonder if I made clear the fact that in teaching art and industrial arts the art director or art supervisor is responsible for all of the art work; she is responsible for the high school art and the work for the junior high school, and the work of the elementary industrial arts. The industrial arts supervisor is responsible for the industrial arts education for boys.

In a recent issue of the New York Times, Frank P. Graves, Commissioner of Education in the State of New York, emphasized

the proposition that education should make provision for systematic study and experience in the arts and it was the Carnegie Foundation report which brought forth this expression in the New York Times from Doctor Graves. He said: "What the schools should teach depends on the aim or purpose of the school. If the school is 'primarily an intellectual agency,' it will fail to meet social needs. It must include not only the so-called cultural studies, but also some acquaintance with the fundamental arts and activities of the social group. Unless through these we are able to transmit worthy ideals and attitudes to the next generation the school fails of its function. It is the most fundamental social institution in a democracy." (Frank P. Graves in the New York Times for March 18, 1923.)

The New York State plan for industrial arts includes elements from the fields of manual training and fine arts, so-called, and it aims to provide for the public elementary and secondary schools instructional content and experience which shall be of maximum educational worth. "Educational Value," writes Frederick G. Bonser, in his book, *Fundamental Values in Industrial Education*, "is value in controlling conduct. Anything which helps to shape one's attitude of mind, one's habits of thinking, one's standards of appreciation, or one's bases of choice has educational value in a degree measured by its influence for good in one or more of these directions." (F. G. Bonser and J. E. Russell, *Industrial Education*, 1912. Teachers College, Columbia University.)

The strength of the New York plan for industrial arts education consists largely in its adherence to the doctrine that all work in drawing and construction must contribute to the pupil's personal and social efficiency at the time when the instruction is given.

Since the teaching of industrial arts in the schools cannot cover effectively the whole field of industry, but must concentrate on problems of immediate value to the pupils, it follows that such teaching must function largely through the projects that the pupils undertake. An industrial arts project consists of a complete series of lessons which has taken into account the necessary thought content, drawing, construction and art, to the end that the all-around development of the pupil is assured. Handwork should always result from a definite purpose calling for it. Selection of problems and of activities should always be made on the basis of the broader educational value as opposed to the restricted training values.

The project method of instruction should be accepted by teachers of industrial arts as the inevitable method to be followed, for it is concerned with reasoning and other thought processes which in themselves guarantee educational worth. A proper use of the project method of instruction, pre-supposes adequate training on the teacher's part and it suggests such things as problems, investigations, assignments, reference reading, lesson plans and textbooks! Why not? If other subjects are worthy of systematic

organization and of sustained intellectual effort on the teacher's and the pupil's part, why should not the subject of industrial arts be worthy of them?

Some of the ultimate, general objectives to be realized through the teaching of industrial arts are health, efficient home membership, citizenship, worthy use of leisure and ethical character.

Some of the immediate, special objectives appropriate for the six elementary school grades, include appreciation of art as interpreted above, "industrial intelligence, through understanding the things of the environment which have resulted from man's transformation of the raw materials about him into finished products to meet the need for food, clothing, shelter, records, utensils, tools and machines, light, heat and power," (Adapted from Theses formulated by Lois Coffey Mossman, 1912, Teachers College, Columbia University), taste, through the making of choices of materials and products of art and industry, with reference to justified ideals, (H. T. Bailey, Art Education, 1914, Houghton-Mifflin Company, Boston), and correct habits and methods of working. A vitalization of the entire elementary school course of study is often realized through the motivating elements afforded by a study of the industrial arts.

Several factors have contributed to the present interest in elementary school subject of industrial arts, among which are the recognized needs on the part of all boys and girls for some knowledge of industrial life and of art principles that will function in the choosing and appreciating of industrial and art products. Other factors contributing to this interest are the utter absence of handwork other than drawing and applied design from many school courses, the lack of thought provoking content, the formal character of instruction, and the isolation of it all from life.

Interest on the part of teachers in the subject has manifested itself largely in a demand for information such as detailed outlines of instruction, books and other reference material. Mention should also be made of the ever-increasing number of instructors in attendance, especially during the summer months and in extension courses, at the teachers' colleges and normal schools giving most attention to the industrial arts.

The ideal elementary school course of study is, perhaps, one where the entire curriculum is operated on a plan of perfect articulation of the various subjects. In such a course the inspiration for industrial handwork might be adequately furnished by the other subjects. The mission of industrial arts in such a scheme would be primarily the providing of illustrative and creative handwork. There is no race, no political division, no literature, no history, no science, which is not intimately associated with the very topics about which the industrial arts course is organized. This means that in the elementary grades, at least, industrial arts as a subject is at the disposal of all other subjects.

Greatest educational returns have therefore been realized where elementary industrial arts is taught as a general subject by the regular grade teacher and where special supervision, if employed at all, has been constructive, suggestive, co-operative in the broadest sense, and enlightened by educational method. Under such administration industrial arts have never failed to become an integral and important part of the elementary curriculum. Marked progress has been made both in content and in method in the schools where teachers have been least hampered by tradition and have in consequence made considerable use of the project method of instruction.

The aims of elementary industrial arts have been summarized by Esther A. Bensley as follows: "Industrial arts as an elementary school subject aims to prepare boys and girls to live their lives more fully by giving them an appreciative though limited knowledge of the world industries that provide mankind with the necessities and comforts of life. It offers far-reaching possibilities for enriching the curriculum—enriching the curriculum, I think I will emphasize that, because it was emphasized yesterday,—by correlation with English, arithmetic, music, nature study, history and geography." It might interest you to know that today or tomorrow Mrs. Bensley is to give her paper at the Eastern Arts Association on The Art and Industrial Arts Plan for New York State.

Objectives appropriate to the seventh, eighth, and ninth, or the junior high school grades, include those enumerated for the elementary school. In the junior high school skill becomes a more important objective, although it is not stressed as one of the major aims.

Right here I would like to add Dr. Bonser's definition, which I think is the best definition of industrial arts that I have heard. I have never seen it improved upon. "Industrial arts as an elementary school study is the distilled experience of man in his resolution of natural materials to his needs for creature comfort, to the end that he may more richly live his spiritual life."

I think as supervisors of art, we could hardly accept that definition unless it had the last clause relating to spiritual life, or you might say "in order that we may contribute fully to culture and the spiritual side." Industrial arts as an elementary subject is the distilled experience of man—which means the history of the race—the distilled experience of man in his resolution of natural materials to his needs, for creature comfort, for food and clothing and shelter. And this is a subject to the end that the pupil may more richly live his spiritual life, that he may appreciate the art side of the common industrial things.

Industrial arts as a junior high school subject for boys may be considered as manual training made broadly educational. It deals with the transformation of raw materials into finished products,

employing the necessary planning, drawing and constructing and involving a sufficient amount of related information to make all of the activities engaged insignificant to the pupil. And in manual training we often forget that side.

It is apparent to all who have given the matter serious thought that the so-called practical work of the junior high school period should lay special emphasis on educational and vocational guidance. Instruction should acquaint the pupils with the advantages and disadvantages offered in the various industrial occupations.

Among the industrial groups which are perhaps best adapted to instruction may be mentioned the metal trades, the building trades, the electrical trades, and the printing trades. In one type of special vocational schools, the general industrial school, these groups would be presented so as to enable the pupils to acquire a sufficient amount of usable experience and skill to make their immediate entry into industry possible. In another type, the unit trade school, the pupils would be prepared to enter a specific trade. In both types of schools the pupils would be required to devote half of each day to practical work conducted on a productive basis. The time requirement alone would make it impossible for most industrial arts courses to qualify for special State or Federal aid. The age requirement is another limiting factor. There are still other reasons why industrial arts cannot pass for vocational education. Among these are its dominant cultural aim, its limited contact with the trade, and generally, its still more limited equipment.

From the facts already given it will be seen that education in industrial arts in the common school is quite different from trade training in a vocational school. The general school provides education; the special school provides training. The general industrial school and the unit trade schools provide training pre-eminently; the general public school system, consisting of the elementary, secondary schools provide not training as an objective, but education. In the junior high school industrial arts instruction is best organized about certain specified types of work rather than about groups of trades. The following list of topics is indicative of the scope of the field; printing, wood-working, painting and decorating, concrete work, brick and tile work, drafting, arts and crafts, electrical work, textile and clothing work, automobile mechanics, and baking, taught not for skill, but rather appreciation.

Junior high schools in the larger cities may well provide for at least five of these. The following distribution of five types of work over the three years of the junior high school: Grade VII, composite shopwork, including a variety of activities, sometimes called general shop work. A shop for this purpose is equipped for from one to five types of work, and there may be a variety in one department; you may have a forge in one department and a

printing department in the other end. The best description of composite shop work in Junior high school industrial arts has just come out within the last week or two, issued by the Pennsylvania State Department of Education. You can get this bulletin by writing to that department at Harrisburg. You should send and get that bulletin if you are interested in industrial arts for boys in the seventh, eighth or ninth grades. So the composite shop or general shop is recommended; Grade VIII, printing and woodworking or electrical work—that is, the teacher may assign any of those which I named earlier to the Eighth grade, but we have suggested printing and wood-working or electrical work; Grade IX, metal working and concrete construction or automobile mechanics. Village pupils, with a single shop, may be confined to a maximum of three types of work, one type for each of the three years of the course.

The work of the senior high school is also pre-vocational in character and is preparatory to specialization in technical school and college. The special educational objectives appropriate for senior high school courses include all of those enumerated for the junior high school. In New York State provision is made for offering, in the larger centers of population, unit technical courses which are decidedly within the range of the industrial arts field. They are vocational courses; they receive special state subsidy and they are not considered as industrial arts.

In addition to the general work in art common to all secondary schools, usually required in the junior high school and elective in the senior high school years, specific instruction in art should be given continuously in connection with all types of industrial work. There is an art side of each of the industrial arts, for, in the last analysis, art may be said to be realized in any worth while productive job done well. The subject of industrial arts may be considered as consisting of three parts, art, science, and economics, a combination in which "the greatest of these" is art.

In this connection art should be regarded as synthetic. It involves self-expression which may prove to be self-realization for some of the pupils; it may be made to open up unexplored channels for the free exercise of the creative impulse; it involves practice and doing; in which are employed the principles underlying proportion, construction, color and taste.

Science consists in knowing how; without it art cannot flourish. It has to do with the explanation and appreciation of the natural laws of physics and chemistry. It is also concerned with methods of doing and with the technical principles of mechanics and aesthetics which govern choice.

Yet science and art are of little value in this big educational problem if the significance of it all is not to be transmitted to the pupil. Economics, as a phase of industrial arts provides a rational basis of significance. It acquaints the pupil with the "what it is all about" phase. It justifies the art and the science by calling

attention to their importance in a work-a-day world; it acquaints the pupils with facts of social import, and it ties up the instruction given with related geography, mathematics, history and literature. Ultimately the whole field of vocational possibilities and opportunities is opened up to the pupils.

I would like to leave with you that thought of the industrial arts, that they consist of these three parts, the most important of which is art. Art is expression; it has to do with the creation of things, but first and foremost it has to do with doing, with expression, in the finest possible way; that is art. But we cannot do without knowing how to do; that is science. But if we know how to do, and we do the thing in the finest possible way, of what use is it to us unless we know why, unless we know the position of the thing that we are doing in relation to what others are doing; unless our work actually functions in society? I somewhat hesitate to close by referring again to service, but that is what it is.

WHAT THE SCHOOLS CAN DO WHICH WILL BE ADVANTAGEOUS TO THE PRINTING INDUSTRY

WILLIAM GUY MARTIN

MANAGING DIRECTOR OF THE BEN FRANKLIN CLUB OF ST. LOUIS

The question is propounded: "What can the schools do which will be advantageous to the printing industry?" The natural impulse would be to answer that query with a like one: "What can't the schools do which will be advantageous to the printing industry?"

In answering the inquiry, let us first consider two things: (1) The opportunity which exists in the printing industry for the rising generation, and (2) the steps already taken by that industry to perpetuate its field of usefulness.

Naturally we are most interested in the human element which enters into the production of printing. Here is an industry which must demand more than the average degree of intellect from its artisans. To secure the required degree of intelligence, we recognize the fact that our industry must possess, to a marked degree, two primary elements—inherent interest and unlimited opportunity for development of ambition.

I recollect that as a boy one of my greatest desires was to possess a font of type and a printing press. I also recall the fact that this same desire was paramount in the minds of many of my boyhood associates. I can look back and recollect the grip of interest in which our local newspaper plant held us, whenever we chanced that way for the purpose of "watching the wheels go round." Were these boys all of one walk of life? They were not. They were the offspring of families widely separated. Some there were whose fathers were presidents of banks, others whose

fathers were proprietors of manufacturing and merchandising establishments, and still others whose fathers were skilled mechanics or laborers. Furthermore, I recall the fact that my nephew and my son, each in turn, has had his fling at this same font of type and toy printing press, and that in each case this so-called toy, through which the imagination is developed, was just about the most interesting possession of both boys.

Were it not for the fact that I had personally gone out into homes in search of boys for the printing industry, I might agree that perhaps the lure of printers' ink ran in the family but having visited numerous homes and talked with both the boys and their parents, I am convinced that interest in the printing industry is in fact inherent.

And now a word as to the opportunity offered boys by the printing industry. By reason of its noble history and traditions, as well as through its exceptional opportunity for access to and contact with the recorded expression of the world's most progressive thought, our industry possesses an innate capacity for culture. Is it to be wondered at, that from this industry has come many moulders of public thought and leaders of men? American history is prolific with outstanding figures, each of whom shouldered grave responsibilities, in time of dire stress, to the everlasting glory of this great nation, and in that hall of fame you will find a large representation of men who followed printing or publishing as a vocation—printer patriots, if you please, to whom success was measured only by their own ambition. That times have changed in no respect, and that opportunity remains the same as in the days of Benjamin Franklin, is amply evidenced by the fact that today a printer, President Harding, occupies the chair as Chief Executive of one hundred million people.

It is realized, however, that boys are more interested in the immediate than in the distant future. What commercial opportunity is extended to intelligent boys through the medium of the printing industry? Benjamin Franklin said "He who hath a trade hath an estate." In the mastering of the printing trade a boy has possessed himself of an estate which cannot be taken away—the confidence which comes of the knowledge that he is securely intrenched in a skillful occupation with his services ever in demand. In other words, he has found an unfailing market for his services, at a price considerably above the average. He finds the work both congenial and interesting, and if his ambition calls for no further advancement he has at the least consideration insured himself against dependent old age. However, should he be ambitious to rise above the common level, he has many things from which to choose. There are executive positions in large plants, with correspondingly large salaries, to be filled from the ranks; salesmen's berths not only in the printing industry itself, but in the field of printer's supplies, such as paper, ink and machinery, all of which requires a fundamental know-

ledge of printing processes and in which the remuneration is limited only by the capacity of the individual for service. And in all these allied lines of industry executive positions call to men who have learned their trade at the case. Then, too, of recent years, the advertising profession has found the need of experienced printers. Here, then, is a new field for graduate printers in which the opportunity is unlimited. So much for the opportunity offered boys who cast their lots with this fascinating industry.

And now a word as to what the printing industry is doing of advantage to itself.

The old system of printing apprenticeship has failed to survive for the reason that it could not adapt itself to changed industrial conditions. By analogous reasoning, then, the new apprenticeship must be suited to the exacting, scientific regime in which we are now living.

No industry has been more keenly alert to this situation than has the printing industry; and in no industry is there greater promise of developing an effective system of apprentice training. Our confidence in this statement is based upon the following factors in the situation:

1. The inherent nature of the printing industry.
2. A sound educational program.
3. The enthusiastic co-operation of the whole industry.

Under these three headings we will now describe the achievements already accomplished, the activities now under way, and the plans for future development of the work of the United Typothetae of America.

Unlike many other trades, every improvement in the processes and equipment must mean, in printing, a promotion of workers from lower skilled and less responsible occupations to positions requiring the exercise of greater intelligence. Every new automatic press-feeding machine or folding machine releases human operatives from the repetitive and monotonous work, and imposes a demand for more skill and an opportunity for more stimulating and energizing employment. The same is true of the introduction of typesetting machines. The higher standard of skill that is thus required must be developed by a more efficient system of training.

The rapid development of the mechanical phases of printing during the last generation has split up the former trade of the printer into numerous distinct trades. The fact that these trades are so closely allied, and that so many of them are still so largely carried on in a single establishment under one roof, facilitates the work of the analysis of the skills of each, preparatory to formulating an instruction program of training the workers.

The present generation is being educated to finer tastes and keener discrimination and the printing industry must develop the higher typographical standards necessary to meet these more exacting conditions.

In order to meet those demands the printing industry maintains the Indianapolis School of Printing, at Indianapolis. This school, supervised by the Department of Education of the United Typothetae of America, is now the largest and best equipped institution of its kind in the country, with departments for hand composition, machine composition, presswork and binding. It furnishes the highest type of technical training in printing, and aims to develop individual craftsmanship and skill. Its students come from all over the United States and Canada, and even from foreign countries. Fourteen years of continuous operation with hundreds of successful graduates in the industry evidence the practical effectiveness of its instruction. It is rapidly growing in reputation and enrollment, and seems destined soon to become by far the leading institute of the world for the promotion of the Graphic Arts.

Advisory relationship is also maintained, through the Department of Education, with the School of Printing and Graphic Arts at Wentworth Institute, Boston, which gives instruction in various printing trades, including photo engraving; and with Carnegie Institute of Technology at Pittsburgh, which offers training of college grade for executive and supervisory positions in the printing industry.

Thus it can readily be seen that the program of advanced training has been scientifically and effectively worked out.

Another monumental undertaking of the Committee on Education is the publication of a series of sixty-five volumes of text books known as the Typographical Technical Library. Thirty-eight volumes have been issued, and the others are in course of preparation. When completed this library will cover the entire range of technical, historical, financial and administrative information pertaining to the printing industry. It is destined to be as necessary to every printer, allied tradesman, public school and public library, as is the dictionary.

However, the great work confronting the printing industry today, is the recruiting and training of apprentices. Numerous apprenticeship schools have been established by the printing industry, in various parts of the country, and are at present in successful operation.

In some cases these schools are operated as departments of the public schools, while in others, as in the case of the Southwestern School of Printing at Nashville, The School of Printing at Spokane, Washington, and The Ben Franklin School of Printing at St. Louis, they are operated as separate institutions at the direct expense of the industry. The courses taught are standard in each case, the course of study divided into regular periods of shop and class work.

While the purpose of an apprenticeship system is to teach a boy the trade, it is recognized that in order to educate, rather than merely train him, he must also be taught the English, mathe-

matics, science, history and design of his trade. Such a course has been prepared by the Educational Department of our International Association, and can be had, for the asking, by every public school teacher in America.

In this work lies that which the public schools can do which will be advantageous to the printing industry. Our industry is crying for new blood; the opportunity offered well educated, intelligent, ambitious boys was never greater. It is as much the responsibility of the public school system to acquaint boys with their opportunities as it is to educate them—in fact, that is a greater part of their education. Point out to the boy this field of endeavor in which he can capitalize his education. You are already assisting in educating him for the printing industry, for printing is an intellectual occupation, and there is nothing in the whole public school curriculum which is not advantageous to the printer, be he journeyman or master.

I just want to say a word about what we have found in printing education. When we started our school in St. Louis, and in other cities, we felt that perhaps the printing industry appealed to boys who could not make good in other lines; for some reason, it seemed to be the impression that a printer's apprentice, or a printer's devil—may be it is the name that has been attached to it for so long—was ordinarily a street urchin. We found out in our efforts to enlist the boys in the school that we were not making much headway in getting the street urchin. The printing industry requires a higher type of intellect. Our success has come since we went after boys who are graduates of high school, or who have had at least two years of high school training, boys who were on the verge of entering a business college.

We have had very few students dropping out of courses in the school of printing. The subject has maintained their interest and held them in school. We can teach—and we know we can teach—in six months, where the boy has the foundation of a high school education, all that a boy ordinarily learned through the old system of apprenticeship in three years and more. We have graduates from our school in St. Louis who go further than the journeyman who learned his trade at the case several years ago, and is known as an all-round printer.

To describe the technicalities of it, the boys when they leave the school, can make their own lay-outs, they can do their own lock-up work, they understand the unit system of measuring composition. When they start out to set up type, to do hand composition, they know in advance what they are doing and why they are going to do it, whereas under the old system, the boy haphazardly picked up whatever information he could get around the shop. Oftentimes the men in the shop were busy, and of course often you met somebody in the employ of the shop who through jealousy did not want anybody else to learn the trade, consequently the boy, learning his trade haphazard fashion

in the shop never can learn it as skillfully as he can in the school or university. We know that to be a fact, and the master of any trade or any profession is the man who not only has a theoretical college education, or university education and schooling in that work, but has coupled with it the actual practical education which comes from doing.

Now, I expressed an opinion some time ago that the schools should make it a point to direct boys and girls for their future vocation, and study what they were equipped to do, the fitting of round pegs into round holes, instead of so many round pegs in square holes as we have had. I know that when I went to school it was left pretty much up to me as to what I wanted to do. It took me ten years to find out, after I left school, and some of the things I went through were sad disappointments. I simply drifted into the thing I seemed to be capable of doing.

I believe that with all classes of pupils it is possible to determine generally the things that they are temperamentally and physically fit for, and start them along those lines.

What we are asking of the public schools is that they plan their program as much as possible to prepare for the printing industry those boys who are fitted for it and to remember the old saying of Ben Franklin, that "he who hath a trade hath an estate."

THE CREATIVE IMPULSE

BY RAYMOND P. ENSIGN

ART INSTITUTE OF CHICAGO

I feel that it is very possible that the title which has been taken for this address could lead to a misinterpretation of the subject matter to follow, because of the use of the word "impulse." Noah Webster and those who have followed him in the business of making dictionaries, usually couple with this word the thought of hastiness, or sudden motive, to transient influence. You will realize, however, without long dissertation on my part, that the thought to be here conveyed is, on the contrary, that of enduring force. For those of us who are concerned daily with the business of education, this creative impulse is a constant thing, a power that oft-times lies dormant, and yet again reaches its full fruition in some glorious achievement. In itself "the desire to achieve" is closely akin to the creative impulse. The woodsman who comes to the bank of a mountain stream in the primeval forest and whose way must continue on the other side, immediately develops a desire to achieve a crossing. Striking axe to convenient tree, soon causing the long straight trunk to fall across the stream, he is enabled to progress upon his journey. This crude bridge, for bridge it is, resulted from an impulse to create.

But the interest of the delegates to this convention is concerned in the achievement of beauty through the creative impulse. It is not enough for us that the bridge be built, that the drawing be made, that the piece of furniture be turned out of the factory; we want the bridge to reveal man's power to weave beauty into the fabric of its structure; we want the drawing to interpret the beauty that the artist finds in his study; and we want the table to be a beautiful adjustment of line and form. We know well that the true value of all man-made things lies not in material considerations or in intellectual contributions alone, but in the molding that springs of the spiritual nature. The table in your living room may have cost you thirty dollars. Certainly very little of that sum was needed for the basic raw materials. Perhaps one dollar for the wood as it grew in the forest, a few cents for glue and screws and nails and a few cents more for stain and varnish that may have been used. A larger part of your thirty dollars has probably gone for transportation charge on the raw material and similar charges on the finished product, including packing, loading and unloading. A still larger part has gone for labor and manufacturing overhead. But after allowing further a reasonable amount for manufacturing and distributing profits, we still have a surprisingly large portion of the thirty dollars which is accounted for by the manufacturing refinements, skilled workmanship and the genius of the designer. These are what we may call non-material elements. They rise from the spiritual side of man's nature. If in their flowing they satisfy high spiritual demands, produce a definite spiritual reaction, we know that beauty has been achieved. The creative impulse was worthy in its inception and well ordered in its expression.

In the example of the cost of the table just used, and in the possible inference that might be drawn that the non-material or spiritual elements have a definite "dollars and cents" value, there is perhaps a parallel in the story told of the colored parson who had just concluded a powerful sermon on "Salvation Am Free," and was announcing that a collection would be taken for the benefit of the parson and his family. Up jumped an acutely brunette brother in the back of the church.

"Look a-yeah, pahson," he interrupted, "yo' ain't no sooner done tellin' us dat salvation am free dan yo' go askin' us fo' money. If salvation am free, what's de use in payin' for it? Dat's what I want to know. An I tell yo' p'intedly dat I ain't goin' to gib yo' nuffin until I find out. No—"

"Patience, brudder, patience," said the parson. "I'll 'lucidate. S'pose yo' was thirsty and come to a river. Yo' could kneel right down an' drink yo' fill, couldn't yo'? An' it wouldn't cost yo' nothin', would it?"

"Ob co'se not. Dat's jes' de very thing—"

"Dat water would be free," continued the parson. "But s'posin' yo' was to hab dat water piped to yo' house, yo'd have to pay, wouldn't yo'?"

"Yas, suh, but—"

"Wall, brudder, so it is wid salvation. De salvation am free, but it's da habin' it piped to yo' dat yo' got to pay fo'. Pass de hat, deacon, pass de hat."

The qualities that must be included in any broad consideration of art, are so varied that one hesitates nowadays to attempt any leak-proof definition of the term "art." Even to use the word "beauty," which was once in itself considered almost sufficient for this purpose, by no means covers the situation as we now understand it. In the first place, though we hold that the art instinct is universal, any one interpretation of the word "beauty" is not universal. Greek art embodied beauty of a high type as it is ordinarily understood, but this type was not understood and did not appeal to the Byzantine artists nor to the architects of inspiring Gothic cathedrals. Then for centuries priceless Byzantine mosaics were covered over with whitewash, and other centuries found the Gothic style in bad repute. It has remained for our own generation to discover the great significance of primitive art.

So while it may have been truly said that through childhood beauty as such makes little appeal, we as art educators miss one of our greatest opportunities if we fail to study the child in a broader way and discover much of a vital art instinct. Every normal child has a never satisfied desire to create. Exasperated uncles and aunts are heard to speak of the destructive tendencies of the youngster, but I sometimes think that the action of the child in knocking over the block-built tower is only partly prompted by his desire to witness the grand smash. I wonder if it is not largely either that he is tired of that particular form of play, or creative effort, or that he wants to build again in a different pattern. If he is not tired, he will not for long leave his blocks in disorder, but will start to make some sort of a pattern of them. It may be only a straight row, but if so, at least we must say that he definitely patterns it thus. He makes definite decisions as to the intervals between the blocks. He may double the row, placing block beside block, or he may alternate them in the rows, but through it all is the creative impulse apparent. Just so long as he tries for any sort of organization or pattern, is this so. His pattern may lack the nice adjustment which would awaken a response in the cultivated appreciation of an older person, but the significant thing is that the desire to create exists.

The true art teacher is the one who finds in this instinct his or her opportunity to plant the scheme of instruction. The child is provided with ample opportunities and outlets for this creative impulse and while he is creating, is slowly shown how to create better and in more finished fashion. This is in line with the present educational trend in all branches, following the maxim that "We learn to do by doing." No longer must the child work without interest to learn his A, B, C's. Instead he gets the words and sentences which are lively symbols of thoughts which are to him

interesting. When he stumbles over a new word, the teacher does not hesitate to pronounce it for him, thus enabling him to go on immediately to a full comprehension of the thought which the sentence as a whole carries. Such a method would cause an old time pedagogue to throw up his hands in holy horror. As the child advances in his schooling, and he reaches high school or college, and his reading develops into a study of literature, here he may still find too many teachers using an analytical or scientific method of approach. If much of this analytical or dissecting method could be subordinated to a presentation that would bring to the student at once a realization of the pulsating beauty that the author wove into his paragraphs, his interest and his imagination would be stimulated. He would then come to a lively appreciation of literature as an art. Such teaching is art.

Applying this thought to our own field of art education we find many a suggestion for improved methods of stimulating interest in the subject matter; of developing richer appreciation and better taste; and of arriving at finer form in the expression that may come of the creative urge. Especially in the study of the History of Art will the wise teacher avoid a method that is excessively analytical. If the teacher will carefully formulate in her own mind the ultimate aims of the study and keep these ever before her, many common pitfalls may be avoided. A fair test of these aims is to question whether or not they cover the things which one would want most to be preserved in the mind and heart of the pupils after a period of time, say five years, has elapsed. It is not so essential that a series of dates be remembered; that the pupil remember for all time the number of columns along each side of the Parthenon; or that he be able to recite the names of many of the early Italian painters, as it is that there be developed in him such a sensitiveness to the spell of masterly organizations that his spirit may ever after respond to the greatest accomplishments in art, and his inner life be thus enriched. The measure of the success of an art teacher may be fairly forecast if it be known whether she holds dominant in her scheme of instruction "fact" or "truth." Truth is even greater than fact. One may know a page or two of botanical facts about some flower that blossoms in the meadow and yet not hold within him one-thousandth part of the promise for the full enjoyment of life that would follow a stirring recognition of the kinship that exists between the dynamic symmetry of its arrangement and the pattern of a pheasant's wing, the co-ordination of parts in a temple plan or the woven music in a Sicilian silk.

Truest creative effort ever follows a willing acceptance of the few simple truths in the universal scheme of things. Our modern fault is in substituting a maze of extraneous items, jostling one another in more or less unhappy companionship, for the simple development of one fundamental idea. The Lord gave us Ten Commandments written on a tablet of stone. Our modern legislators

have given us laws that could only be numbered by the same machine that keeps check on the issue of German marks and which if carved on stone would exhaust the supply in the everlasting hills. So it goes in every department of modern existence. In the field of making things, which is covered by our term "manufacture," the processes have become so complicated, so involved and so specialized, that the human participant is only on a par with his own machine and is robbed of the joy that follows individual conception and creation. The very word "manufacture" contains within itself, both the words "man" and "fact." Unfortunate it is that "man" with tremendous spiritual significance, is so largely subordinated to the "fact" of scientific and mechanical achievements in manufacture. Of the thousands of workers engaged in our industries, so few have opportunity for real creative experience. Even the small number of designers connected with our factories have an uphill fight against mechanical conditions which they are bound to meet. To be sure, their situation offers them a unique opportunity as well as a great responsibility, for our system of quantity production by machine makes possible for great numbers of people in all walks of life, the enjoyment of such elements of beauty as the resourceful designer may introduce. Such wide-spread distribution was of course not possible in the days when hand craft held undisputed sway. Though always the question arises as to whether the possession of these factory-made articles, good though they may be, gives the inner satisfaction, the real thrill, that must have been a daily experience when the members of the family had about them the things of their own fashioning, the things into which were woven, or carved, or hammered, something of the heart-song as well as the skillfulness of hand.

But I do not mean to entirely shift the responsibility for the standard of art in modern methods onto the shoulders of the factory designers and producers. As buyers we must bear our part. Do we properly weigh the quality of design in line and form and color when we select the rugs for our floors, the furniture for our rooms, the dishes for our dining room table or the various items entering into our costumes? Do we purchase such a pattern because the salesman says he likes it best, or because he assures us that it is the latest thing? Or do we select after a process of independent thinking and in response to an aesthetic urge made definite and fine through developed good taste? Upwards of five hundred millions of dollars is spent every year in this country for house-furnishings; over a million and a half every business day. Who decides then, as to the quality of the design, the element of beauty, the element of the spiritual that shall enter into the line and form and color of all these things? To a great extent, we do, as part of the consuming public, for the producers are naturally influenced by the public's demand. Fortunately public taste as evidenced by its selections, is constantly improving. Hence better and more artistic things are being made and offered for

sale in response to this demand. The establishment of these better things in the environment of the general public raises higher its appreciation of the fine, and the individuals become still more discriminating purchasers. Their demands are on an increasing quality scale and lead to still finer products. A circle is established. But note that this is not a circle on a stationary plane, but that is is rather a spiral, ever mounting higher and yet higher in the quality of its real effectiveness. The keen business man of today recognizes that the art of design must enter into the output of his factory and that his big problem is to make the standard of that art so high that his product will achieve enviable distinction in our competitive markets. Artists and business men are getting together on the common ground of an understanding that art as expressed in design touches every individual and is about him every moment of his day. If this design art is on a high plane it becomes an agency of vital import in contributing to the cultured enjoyment of all our people and the development of an aesthetic consciousness on a high level in our national life.

Emerging from a pioneer and utilitarian age, this country has just entered upon a new period in her industrial life, a period in which the beautiful as well as the useful is surely finding more common appreciation. Assuredly we should not be ready to acknowledge that this country which has produced the genius to build great bridges, project great railway systems, develop the modern automobile and make so universal the use of the radio, is lacking in the ability to produce creative genius along lines of what we may call industrial art. There are achievements in plenty to support our optimism. Look back upon our industrial art expression of the last few decades. Compare the miscellaneous and unrelated collection of objects that went to the furnishing of the usual home of thirty years ago, with a modern decorating scheme. Perhaps that last word may suggest the key to the success of our accomplishment. We now recognize the necessity of having a scheme, an underlying plan, making for unity and harmony in the assembling of the furniture and accessories in our homes. A survey of what city planning has done; of the work of our architects as evidenced in public buildings; business structures, and avenues of attractive residences; of our transportation units; these and the clothes we wear and the books we read, all speak of progress in recent years of the union of art and industry. May I illustrate further, by pointing to the development of the automobile from the "horseless carriage" of twenty years ago? Do you remember the fearful and wonderful combination of ugly masses, unrelated line and ludicrous appurtenances, that came chugging down Main street with every available spot on its exterior anatomy used as an attachment for immense brass oil lamps with balls or handles on them, levers of all sizes and shapes, a flight of steps behind and a cow-catcher in front? The canopy tops were borrowed outright from the old fashioned surreys of our child-

hood days, and in fact the whole design of the thing was steeped in the traditions of the locomotive engineer, the boiler-maker and the carriage manufacturer. But in a short twenty years automobile designers have boldly and intelligently cut loose from those inherited traditions and have quite put to shame the designers of lighting fixtures, for instance, who cannot yet seem to rid themselves of design notions which were appropriate centuries ago, but which today meet the artistic requirement of our modern manner of lighting about as well as would the installation of a Colonial fireplace crane upon a gas stove add to the general effect.

The automobile men have been true designers in that they have approached their problem from the standpoint of function. They have given intelligent consideration to lowered resistance to wind pressure, in fact, and in effect. The result we see in the stream line bodies which grace our streets. These are satisfying not only to our intellectual reckoning, but to what I may call a spiritual demand that form, visible to the eye, suggest in a subtle way, its relation to function. Nature teaches this over and over again, as in the lovely form of the bud, which prophesies in itself the future swelling and radiating growth into flower form.

While we recognize that much progress is being made in our world of art and design, it is hardly yet a fit occasion for a wholly complacent attitude of mind. Much remains to be done to raise still farther the general art level in production and in appreciation and to provide for the increasing demands of the future. The industrial world is finding it difficult to marshal enough native creative ability to fulfill its needs.

If our own country is to take its proper place in the trade of the world, it is imperative that we co-ordinate and develop whatever great resources of creative talent we have.

There is need of tremendous effort all along the line and of the intelligent co-operation of all forces if there is to be a fitting culmination in America of a new renaissance in applied art. To organize and accelerate any movement of this kind, it is necessary to have dominating influences. These influences should be supplied by our manufacturers and business men, by our art museums, by our art and industrial art schools, and last but not least, by that great body of teachers of art and industrial art and related subjects in our public schools.

The modern art museum is proving increasingly powerful in this educational and development work. Fifteen years ago an art museum was to a great extent merely a storehouse. One could get in to wander about if he had the price of an admission ticket, and it cost nothing extra to have an attendant point out to him all the marine paintings as water colors. How different today as we find the museum in every one of our large cities reaching out to the men, women and children in the community with vital educational programs. It is gladly providing designers and

craftsmen with facilities for research. It has a unique opportunity to stimulate fine work today through the inspiration that comes from contact with the best that has gone before. In any museum research work by designers, craftsmen and students, there is, however, a hidden danger. That lies in the temptation to merely appropriate the trappings of the historic periods of design. It comes from a poverty of creative ability and a lack of sympathetic understanding of the conditions that gave birth to the artistic products of a day long past. It means a tendency to merely adopt the outward forms through failure to appreciate the inner spirit. Even now we are experiencing a deluge of designs influenced by so-called "finds" in a far distant Egyptian tomb. No one questions the beauty and truth of design in those objects accumulated by and for a king who has been thoroughly dead for several thousand years, but is that a good and sufficient reason for indiscriminate copying on our part? Must we endure for long "King Tut" designs on face powder boxes, "King Tut" designs draped over the figure of the twentieth century American woman and "King Tut" designs used on our lamp shades and our upholstery fabrics? Some of us sat this afternoon in a "Colonial Room," and gazed at a carpet the design of which came from, I should say Page 179 of Jones Grammar of Ornament, Egyptian Section.

The step which now appears vital in the development of museum work, is to enrich the interpretive phase of its functioning. This is best done by co-operation with the art schools and the art classes in public schools, for the schools can supplement through creative experiences the visual instruction in the museum. The school art classes exist to present underlying principles of art structure and to provide training in their suitable application. Force is given to their teaching by concrete examples in the museum collections. Schools and museums are linked in educational work. If the art expression of the twentieth century is to be sound and vital, responsive to the spirit and conditions of the time, it must be shaped by consistent application of recognized principles rather than by a re-hashing of outworn traditional forms. This does not in the least hamper true originality, for principles are vastly different from formulas. The observance of established principles is ever the organizing element that makes true originality effective. True originality is not imagination running riot. Very different is organized creative imagination, which is the force that has made it possible for us to have our great and beautiful bridges, our smooth running and smooth looking automobiles, our impressive sky-scrapers, and the most beautiful of the patterns which we find in the fabrics so readily available to us.

The schools should ever be foremost agencies in stimulating, fostering and developing this potent force, creative imagination. They are in charge of our future producers during the formative period of their careers. They must plan the training of these

young people with just the same care and the same belief in the value of organization, as they expect the students to acquire in relation to the approach to a problem in applied design.

I have taken much more time than I originally intended for this discussion of industrial art, and industrial art in schools. It is perhaps justified in our great need of increased effort along these lines and in the fact that the arts which may be considered under such a heading are so dependent upon worthy creative impulse. This has always been true as is witnessed by the examples of the industrial or decorative arts that have come to us from the great creative periods of the past.

Again I say that our field of endeavor lies in discovering, in cherishing and in developing the impulse to create that is a common heritage. Be convinced that it exists, (and you will, if you know children). Our problem connected with the impulse to create lying within the field of art is made difficult because childhood lasts so short a time. Sophistication seems to tend to engulf the bubbling spirit of creative desire, which is ever a personal and an inner force. Outside influences prove overwhelming. They fasten their tentacles about the individual at the innocent invitation of his inquisitiveness as he explores the world of knowledge and of experience, and soon begin to sap the richness and freshness of his individual creative possibilities. Though we would not wish to lessen our modern opportunities for the acquisition of knowledge, and ready contact with others, they are not in every way sources of strength. What is true individually is true collectively. Our national enlightenment has made us familiar with the art of all times and of all places, has taught us to readily see that the art instinct is universal and further that the same laws underlie all styles of art. Our age is distinctive in its readiness to appreciate the good in all art styles. This very breadth of interest has perhaps been a dissipating factor and makes it difficult for us to develop a national art of our own.

I think the very best suggestion that I can make to you teachers is to study child nature and to keep its characteristics ever before you. And I am going to close with simply this suggestion with relation to the title of my address, that as we meet in conventions of this kind, the big thing, after all, is not so much that there are certain words which we hear, and certain things which we see, as it is that we should develop a desire to create, and we should find growing within us the creative impulse which is going to take us home to do something better than we have ever done it before.

THE ORGANIZATION OF A STATE PROGRAM IN ART EDUCATION

C. VALENTINE KIRBY,

DIRECTOR OF ART FOR THE STATE OF PENNSYLVANIA

I am to speak upon this topic because I understand from the committee, and also from individuals who have written me, that you are interested in the establishment of a state department of art, or some state recognition that will give you new heart and new encouragement in your work, because of state support.

As you know, we have in Pennsylvania as Governor the Honorable Gifford Pinchot. Before Mr. Pinchot we had Governor Sproule, a very magnificent man and governor. When Governor Sproule and other interested parties in the state discovered that Pennsylvania seemed to be twenty-first in the list of states, educationally, as reported in the survey of Dr. Ayre in connection with the Russell Sage foundation, naturally a desire to improve these conditions was aroused.

In spite of the fact that some of the leading educators in Pennsylvania went to Governor Sproule, and urged him to make certain appointments, or appoint this one or that one in the state, Governor Sproule, who fortunately was a university man, said "No, you have not gone high enough yet; you haven't the man that can put this thing over in Pennsylvania." So Governor Sproule himself went to New York and invited Dr. Finnegan, assistant commissioner of education there, to come to Pennsylvania. There had been a political fight, by the way, led by the Democratic candidate for Governor; he did not seem to know that Governor Sproule was broad enough, although a Republican, to appoint Dr. Finnegan, who was a Democrat.

Now, Dr. Finnegan, or rather Governor Sproule, invited the leading educators of the state of Pennsylvania to come to Harrisburg, representing all phases of the educational program, and to outline what they thought should be a state program in education. The expenses of these men and women were paid. There was also a report made by Doctor Ayre, showing why Pennsylvania was twenty-first in the list of states.

In a very short time, because of compulsory attendance, because of the raising of the standards of teachers, because of the longer school year, because of the curing of all these different deficiencies, a great deal was done. So I feel that I ought to pay my respects to Governor Sproule and to Doctor Finnegan, and it all has to do with what I have to say about organization. We must have these men, these individuals, they are the men who put things over in some way or other.

Now, we have in our department a number of bureaus, in addition to deputy superintendents, and the department of teachers. We have a number of bureaus; bureau of vocational education,

bureau of health, bureau of rural education, and so on, and so on, but particularly do I want to speak of the department that has to do with instruction and curriculum. They are men and women who have made a specialty of certain lines of instruction. These people represent all the different lines of educational work in the state.

The establishment of a Department of Art Education as an essential factor in any state's educational program is both encouraging and stimulating to every art teacher and supervisor within its borders. The passage of an act by the State Assembly making Art a required subject in all its schools awakens school authorities to a new realization of its significance. Now, that is most important. I should say that an art department, a state art department, cannot function, unless there is a provision of this kind. Although this subject, which formerly we called drawing, was being developed by Rembrandt Peale in Philadelphia as early as 1842, and the Centennial Exhibition of 1876 awakened a state-wide interest in drawing and industrial training—I presume that was the most significant thing we have had, the greatest awakening along our industrial lines of anything that has ever happened in this country—the Act described above stating that Art shall be taught “in every elementary public and private school maintained in this Commonwealth” was not enacted until the Session of 1921.

Now, as to the creation of a State Department or Bureau of Art Education. I would like to say here that the subject of art is important enough, its place in the affairs of the Commonwealth, its general interest, its significance, that it should not be attached to some other bureau, and given an insignificant place because of that subordination.

This Department and the appointment of a head is accomplished through and by the sympathetic leadership of the State Superintendent of Public Instruction, and this cannot be accomplished successfully, in my opinion, in any other way. I do not think that interested individuals and organizations can successfully educate and influence a State Assembly to provide a State Art Department; but I do believe that a forward-looking, progressively minded Superintendent of Public Instruction, who views this subject as a necessary factor in developing a balanced and complete educational program, may bring this thing to pass.

In the Commonwealth of Pennsylvania, the Art educational head is designated, for want of a better name, Director of Art, Department of Public Instruction. It was planned to appoint assistant field workers to be designated as Supervisors, but certain conditions have developed making additions to the Supervising staff inadvisable at this time. This will be done later.

Now, I want to call your attention to the fact that a State Director of Art should not be an inspector. This survey, known as the Withers Survey (and I don't have to tell people in St. Louis

who Dr. Withers is) of the Pennsylvania State Program of Education "highly commended" the State Department for its recognition of directors of subjects, who "have been of great service in promoting a professional spirit among the teachers of the State and in stimulating the improvement of instruction." Attention is called to this constructive and sympathetic service in contrast to the usual plan of inspection—looking for faults, the same to be duly tabulated and filed. Where this service is available the Director of Art is kept busy responding to invitations from superintendents, art supervisors, and teachers for assistance and guidance, and he is regarded as a friendly advisor and stimulator and not a fault-finding inspector in any sense of the word.

The following extract from an Art Supervisor's office is typical of many that reach the director's office:

"I am writing at once to see if I can get you to visit us this spring. I want you to see the result of your last visit two years ago, and also to give us some more inspiration. In the towns where we work alone, all need an outsider of authority to encourage, inspire and back us up."

We do not always have all the inspiration to give that we would like to, but I think many of you know that you are often lonely and very often need somebody to come along, and I hope, tell you how good you are.

In organizing for effective service, we have regional conference districts, and this is not, I think, a new idea at all. First of all we must plan how a few people may be effective in a large state of nine million people. We have divided Pennsylvania into six regional conference districts. One district is known as the Anthracite Arts Association; another includes Philadelphia, is known as the Metropolitan Arts Association, and so on. These associations include those interested in Art, Industrial Arts, Vocational Education and Home Economics. Each Association elects its own sectional chairman and other officers, and makes necessary local arrangements. We state people keep entirely out of these organizations, except the regional conference, by which we reach the interested people. Letters are mailed from the State Department to superintendents and supervising principals, inviting them and their supervisors and teachers of their special subjects to the conference. There are exhibitions, and a "get together" noon lunch with good speakers and music. Each section, however, meets both morning and afternoon, if so desired, in a discussion of every day school problems. These meetings are usually held on Saturday. In the Art Sections those who have been away to different summer schools exhibit examples of the work done and explain its purposes for the benefit of all. I think this has been a very nice idea and one which we will probably continue for a long while. It is a generous kind of spirit which these people who have been away show in giving others the benefit of their experiences,

so if they decide to go the following summer, they can decide where to go to get the thing which they most need. I think it is a veritable tragedy for a teacher to give up her summer and go to considerable expense, going to the wrong kind of a summer school. Altogether these meetings are stimulating and friendly, and bring the director and teachers together, both conveniently and economically.

It is an economical arrangement. Now, the next thing, it seems to me, in an organization, should be that every county in the state would have some contact with the state organization. There is a great difference in the counties, but there should be some one eventually who would be attached to the staff of the county superintendent of schools, to function as the art supervisor in the county, some one interested in developing the project idea, some one interested in improving the physical appearance and the buildings of the schools, and bring a little more joy into life for those children, but that in Pennsylvania has not come yet.

It would be reasonable to expect in a well organized plan that there should be a supervisor of art in each county of the state, and attached to the staff of the county superintendent. But except for the employment of supervisors by some districts, there is no such position as a county supervisor of art at present. There is needed the education of school authorities to a realization of the value of such a supervisor to rural teachers.

Now, the service of a state art director: it must be understood in the first place that this is a free service in Pennsylvania. No charge for services or expenses is ever made within the confines of the state.

The Director of Art responds to invitations to address Women's Clubs, Parent-Teacher Associations, Rotary Clubs, and so forth. Sometimes there is an opportunity to get before Chambers of Commerce, and this is particularly valuable in some places where they have had no art instruction, and a great deal of interest can be aroused in this way. I was invited to a Rotary Club a while ago, and the superintendent of schools got up and he said that the children in the schools were making some posters for some library project that was on. He said he thought it would be nice if some prizes could be given, so he picked up his hat and dropped a half-dollar in it, and it went around; in a few minutes he had thirty dollars, which he took to the art supervisor. Many of these organizations will co-operate with us in a helpful way, if they only have the opportunity and only understand what we are doing.

The State Art Director takes part in county and district institutes, and thus reaches large groups of teachers.

He takes part in educational surveys, reporting his findings and recommendations for his special field.

Our department has carried out and conducted in the state a number of surveys; one of the largest ever conducted was in the

city of Philadelphia. That is a service which has been rendered by our State Department, without any charge to the local districts.

He tries to evaluate institutions and courses of study having to do with teacher training in his special field, according to standards set for the approved list.

He is interested in beautifying school buildings, rooms and grounds.

He is asked to advise parents, teachers, and pupils relative to art schools and other institutions that meet particular needs for art study.

And now we come to the teacher problem. One of the great problems in education today is the securing of teachers, sufficient in numbers and adequate in training. The educators admit that in every line today. This is particularly true in our own field. There is a great need for supervisors of art instruction in districts both large and small; and the whole trend of school organization towards the departmentalized school, the platoon school, and the junior high school, requiring special teachers in each case, makes the problem an increasingly serious one. We cannot, simply cannot, meet the needs right now. I don't know what we are going to do as we have this tremendous development, requiring these special teachers. I went down to Philadelphia last week, and went into a school of industrial arts. I went to the man who had charge of the teacher training there, and I said, "Now, I want to look your people over. We will register them with our teacher placing bureau, and see if we cannot get them located in the state. I am sure we can." "Well," he said, "You know, my work here is really getting demoralized this time of the year, because every student graduated from my class this year already has had the refusal of at least three positions."

In addition to certain of our Art schools which provide normal art courses, we are offering in some of our state normal schools a three year course for the training of supervisors and teachers of art. That is, we are designating certain schools for special training; they are not in special fields. In addition, summer courses are offered in most of our art schools, colleges, and universities, and in all of our state normal schools. We need not alone training for those who have decided to specialize in Art Education, but particularly do we need a guidance in our high school art classes that will interest promising students in art teaching.

Now, that is too important to just pass by in a hurry. I have heard people here speak, during this meeting, with sadness and regret of the great loss which we have experienced during the last year, through the deaths of Professor Dow and Doctor Haney. These men have passed away. Where are the men coming from to take their places and other places, unless we as the teachers, really have a certain guidance in our schools, particularly in high school, and encourage promising women, and particularly promising young men, to seriously consider this work in art education?

Our guidance appears to have been largely in the direction of commercial art and costume design, so that there are not sufficient men and women teachers to carry on; and I say again that the teacher problem is one of our greatest.

Now, courses of study in the fine and industrial arts: Shall this be an arbitrary course of study, shall it be a one-man job? I say no. The courses of study for elementary and secondary schools issued by the State Department is prepared by the Director and a committee appointed by the State Superintendent of Public Instruction, and is made up of representatives of normal schools, cities, and smaller school districts. The present course of study was submitted to a number of the recognized leaders of art education in various parts of the country for their criticism and approval. I see Mr. Perry and Mr. Winslow before me, and both of them took a shot at it. Courses of study for normal schools are prepared by a committee composed of normal school art teachers and the Director of Art, and are discussed in the sectional meetings of the annual conference of normal school principals and instructors.

The elementary teacher and the art problem: Not only must our Normal schools train their graduates to believe in the importance of Art Education, and to be able to present the work to pupils with some degree of assurance and confidence, but the elementary teacher in service, working frequently without expert supervision, must be strengthened in her work. Moreover, the needs in platoon and junior high schools will be met to a considerable extent by those experienced teachers who have more recently discovered and developed an aptitude for this special subject. In order to meet the standards set by the State for higher teacher qualifications, we raised the teachers' salaries, and we say you have got to be better prepared for your work. If you are better prepared, you are going to be better paid for your work. 26,000 of our 48,000 teachers were enrolled last season in summer schools and universities. A large number obtained some of the required credit by enrolling in art classes. In addition there are offered through our normal schools and universities broad opportunities in extension classes, and in some cases the needs have been met through correspondence courses.

Now we come to educational and professional requirements for teaching and supervising art in Pennsylvania. Examinations have been eliminated and are not held except in very rare cases where an applicant's status cannot be determined in any other way.

Certificates are issued as follows:

(A) Partial. There are good people coming into the state who cannot perhaps meet all of the requirements for a standard certificate, but who are good people, and who are needed in certain places; therefore, there is a partial certificate. This is issued for one year upon presentation of credential showing the satisfactory

completion of two years of post-high school work, including twelve semester hours of art education. Our unit of twelve semester hours represents approximately from fifteen to eighteen clock hours.

Two years of approved experience or practice may be accepted in lieu of the above requirement for the partial certificate.

This is renewable the first time on a rating of "low" or better, plus six semester hours of approved training, and renewable each year thereafter on a rating of "middle" or better plus six additional semester hours of approved training.

This certificate is issued only upon request of the superintendent desiring to employ the candidate and is valid only in the county or district for which issued. To be valid in another county or district it must be endorsed by the superintendent of that county or district.

(B) Standard. Temporary. Issued for two years upon graduation from an approved two year (70-semester hours) teacher training curriculum in art education or equivalent, including six semester hours of practice teaching and not less than twenty semester hours divided equally among the following groups:

(a) Freehand drawing, including perspective principles, illustration, still life, pose and nature drawings; good technique in various media.

(b) Design. Established principles, composition, structural and decorative design, construction, lettering, historic ornament, application to school work and manufactured products.

(c) Color Study. Theory and practice, color harmony, application to school work, dress and home decoration; crayon and brush technique.

(d) Art Appreciation. Elements of beauty in nature and art, history of the fine arts and handicrafts; picture study.

(e) Methods. Knowledge of aims, purposes and practices of art teaching in public schools; ability to plan and apply work for various years.

This is renewable once on a rating of "low" or better plus six semester hours of approved education and subsequently renewable on a rating of "middle" or better plus six additional semester hours of approved education until thirty semester hours have been completed.

Permanent. Issued for life upon evidence of (1) four years of experience in teaching art education on a state certificate, at least two of which shall have been on a temporary standard certificate with a rating of "middle" or better, and (2) the completion of an additional year of approved training in art education beyond high school grade.

(C) Normal. Certificate issued for two years to normal school graduates from the three year curriculum in art education. Renewable once on a rating of "low" or better.

Diploma issued for life upon evidence of two years of experience in teaching art education on the normal certificate with a rating of "middle" or better.

(D) College. College Provisional. Issued for three years to graduates of an approved four year teacher training curriculum in art education in an accredited institution.

Renewable once on a rating of "low" or better plus six semester hours of graduate credit, one-half of which should be professional training.

College Permanent. Issued for life upon evidence of three years of experience in teaching art education on Provisional College Certificate with a rating of "middle" or better plus six semester hours of graduate credit, one-half of which should be professional training.

Now, as to the approval of institutions for the training of teachers in art education.

When the curriculum of any private school, normal school, or college has been approved by the Department of Public Instruction for the training of teachers and supervisors of art education, the graduates of such curricula shall be entitled to the certification privileges as set forth herein.

We believe that these requirements are reasonable and as moderate as can be expected, consistent with the demands of the situation and the work to be performed. We hold to no pet theories or "isms," but welcome into our work those with adequate preparation and a fair outlook on the art educational needs of the child, the community and the state.

Teacher Placement Service. It has been felt that aid in placement of teachers is one of the services that should be rendered by the Department of Public Instruction. Not only should the state adequately train its prospective teachers, but it should aid in placing them where they can be of most service to school authorities.

In order materially to assist school authorities in finding suitable persons as teachers in their schools, and to provide means which teachers may find opportunities to work at the best advantage, the Department of Public Instruction at Harrisburg has established a placement service as a function of the Teachers Bureau. The service this Bureau renders is without fee of any kind, its sole purpose being to bring the best available men and women into the class rooms where teachers are needed.

Now, in conclusion. The thing that both impressed and surprised me the most when I entered state work was the fact that some districts were thoroughly educated to the importance of art education and the rights of the child to opportunities for self-

expression, while others offered no such opportunities, and even the thought of art had no place in the school or community life. So, as a matter of fact, there are communities where art expression has been highly developed and where it has functioned in the life of the community, and there are sordid, reactionary communities where art has no place, and where the children have never known the joy of creating. My investigations convince me that in this respect we are in no worse condition than other states. One engaged in state work soon becomes acquainted with those many barren, neglected spots, and his heart goes out to them in his desire to give them equal opportunities for joyful expression and amidst a reasonably beautiful environment.

The elementary school, both rural and urban, the secondary school, the normal school, the art school, and institutions of higher learning—each is an important link in the educational chain, and a weak link of course weakens the whole chain; for example, in some normal schools from sixty to ninety per cent. of the students may not have had previous instruction in art; but how can a normal school, which is really the fountain head, train in methods and technical performance in the limited time provided? It cannot be done, and the weakness in the whole chain continues. Notwithstanding all this, progress has been made in art education commensurate with that made in any of the other school subjects. Art has not been successfully “sold” to school authorities on the one hand, or to the community on the other. Never were our work and our aims so purposeful, so appealing, so understandable. Frequently, however, it becomes necessary to educate the educator to this significant fact in regard to art education, as a necessary factor in the realization of a complete educational program. My observations and experiences lead me to the following conclusions:

Perhaps the most important thing of all in putting this over in a state is that those who do that shall have a reasonable, sane idea in regard to art. As long as taxpayers and the community generally have an idea that our idea of art is a paper coat of a transparent color, or the painting of flowers on a doily, or something of that kind, we are not going to get far. As long as the man on the street has the idea that art is a rabbit painted on a barn door, or a Chinese embroidery on a red flannel shirt, we are not going to get very far.

No matter how high our ideals, we have got to pull art from the clouds down to earth. And as I said, when I was in Pittsburgh, I had the idea that the whole state of Pennsylvania was doing just what we were doing in Pittsburgh, and I was very much surprised to find that they were not. Now, we are not going out to a few high spots, and say this is art in Pennsylvania, but I really feel that if I ever was sincere in my life, I am sincere about trying to spread this thing all over, so it will reach the children in other districts, and give all of them an equal opportunity for self-

expression, but I think that I realize more than some of you do who are right down in the work, working earnestly, that as I see it, from above, as I travel around, and come in contact with school authorities, and with the man on the street, that we have not properly explained our objectives to them.

I want to say here something that came up yesterday in our meeting, in regard to the general school man's understanding of art education, and our understanding of the general educational program. I want to say, after sitting through meetings, all kinds of educational meetings, for years, I believe that the art supervisors, and art teachers of this country, know a great deal more about general educational programs today, and the most progressive ideas in education, than the educators themselves begin to know about art work. Isn't that true?

So we have got to simply come down, no matter what our ideals might be, as we meet the man in the street, and as we meet the school superintendent, as we meet, as I have sometimes, the long whiskered boys sitting down here in front in a county institute, in a county where there is no railroad; men who are already suspicious about the department of public instruction, because they had had a lot of frills. We must sell education, art education, to that kind of a crowd, and I will tell you it is some job; but you look them over; they are farmers all right, you start right in with art on the farm. Take pride in your plowing, plow your furrows straight; that there is art in the home rugs, and so on. The old fellows in the early days of Pennsylvania were craftsmen. And these fellows kind of sit up, you know; and before you get through, you have sold them art education. We ought to take the trouble to understand just what language the man we meet speaks. I believe that we are all handicapped in our work; perhaps not all, but many of us are. I know I have been, just because of this lack of understanding, and lack of sympathy. I would like to see the time come when there is an economic squeeze or pressure, when they won't eliminate the art supervisor the first thing; they will start with somebody else. Then I think we will have arrived.

There is need for special workers in the field of art education who see very clearly the aims and objectives that should guide all their plans and efforts.

These objectives should be purposeful ones, growing out of the art needs of the child, the community, and the state. Art in its fullest and truest sense has always grown out of the intimate life of a people, and art education today should in turn be translated into our social and industrial life.

Now, there is a very old saying, and we are all familiar with it; but it is not art for art's sake any more, but art for life's sake, art in life. Art is the result of a human hunger, and always has been. Don't you see that there is something there that we have not taken advantage of? We have not realized our own im-

portance, and the significance of these things, that people hunger today for expression through art. And if we only understand them, and if we can bring it home to them, that art has grown out of life, we shall be able to translate into art the modern life of today, because this hunger is just as great now as it ever was.

Some day we will come together as educators, and not be concerned with vocational art, and vocational education, but we will be able to stand up and say that this is worthwhile just because of its cultural values, and that the greatest thing that we can do is to train for leisure, to ennoble man's recreation so it becomes re-creation in its fullest sense.

The realization of these aims is dependent to a considerable extent upon the establishing of co-operative interest upon the part of school authorities, educational co-workers, parents, and the community at large. This cannot be done by a display of what superintendents have understood to be the "artistic temperament," but rather by a sane, orderly, and generally friendly attitude in support of superiors and associates.

While we are all familiar with the place of the graphic arts as successful media for advertising various commodities, we ourselves have apparently not realized their significance in advertising our own goods. There should be more exhibitions to establish school and community interest. There should be room exhibitions, school exhibitions, and exhibitions carried to the library and other convenient centers, especially to shop windows, so that he who runs may read.

I found that people do not go to exhibitions. I found when I was in Pittsburgh, as we led the children to the Carnegie Gallery, which became a regular part of our school work—the only place where I know that car fares of every child are paid, for three visits annually to the museum, the car fares of all the children in the seventh and eighth grades. I found that many of these children went there for the first time, children of high school age. In Pittsburgh there has been accumulated a great collection of pictures, merely because one man got one hundred men together, and each one said he would give ten dollars a year, so that a thousand dollars, at least, is spent each year, buying pictures exhibited in the Carnegie Gallery. These pictures are presented to the Pittsburgh School Board, and turned over to the art director. Exhibits are held of those pictures in the Pittsburgh schools, in districts where very few of the people had ever visited the Carnegie Gallery, although it is open free to the people nearly every day in the year, and nearly every evening.

The art teacher and supervisor frequently finds himself the art expert of the community and as such should arrange for various traveling exhibits, encourage organizations for art study, and generally contribute to the aesthetic life of the entire community.

And finally, we must believe in ourselves, in our own importance. In Dresden in 1912, the thing that impressed me most at the meeting there, with those art supervisors there from Germany and France and Italy and other countries, was that the men were not effeminate men, they were not ashamed of their art; they seemed to be proud of the positions that they occupied. I think we have equal reason to have pride in our own positions. We must place a proper valuation upon the impressionable, plastic period of childhood and the child's inalienable right to discover himself through his own free self-expression.

We must believe that, if this thing is going to be put over right, we are the people who can do it. We must believe in public school art education because we believe with Dr. Eliot that "the best place to inculcate the love of the beautiful is in the school-room. To the rising generation the most effective lessons can be given and from the school millions of children will carry the lessons to millions of homes."

I believe that if we are ever to have a beauty loving, art creating people, more attractive homes, more charming attire, more refinement in our manufactured products, more civic beauty, greater civic pride, and a finer citizenship generally, it will come through purposeful art instruction in our public schools. And as we lay these foundations of taste and true culture in our public schools we lay the foundation for our American Parthenon.

PRINTING IN AN ART SCHOOL

KATHARINE M. STILWELL,

INSTRUCTOR OF PRINTING, SCHOOL OF EDUCATION
CHICAGO UNIVERSITY

There are comparatively few trained industrial designers in this country, nor has the demand for them in the past been general. As a nation we have not appreciated the value of art—fine art—in industry, and we have not established in our educational system any opportunity for getting the training which will definitely equip one for the profession of industrial designer. In this we lag far behind Europe. Training industrial artists dates in England from 1851, when the International Exposition at Kensington revealed to her the artistic inferiority of her products. France early recognized the national value of her art and established both fine and industrial art schools. Since 1824 her art schools have been under government supervision and supported wholly or in part by the government. Likewise Holland, Germany, Austria and Hungary and Switzerland have all made provision for training in applied art. The work has long since passed the experimental stage both in England and on the continent, while with us it is practically undeveloped.

The designers at present in our industries have received their training in one of three ways: In an industrial art school in Europe, in the industry under the direction of a European-trained designer, or in an American art school which offered only a general training in art and placed upon the student the burden of adapting to industrial design such part of his knowledge as might chance to be useful to the industry. It is only within a short period that any opportunities have been open to the industrial artist to receive special training for his chosen work. True, there have been and are schools whose purpose it is to train in the technique of the craft, but few if any of these specialize in design. Their purpose is primarily to train artisans, foremen and superintendents, and not to train designers.

The survey of design in relation to industry, which has been completed lately by Mr. Charles Richards, reviews this situation and points out clearly the need of trained designers in many of our industries, shows how few artists are thus engaged and emphasizes the need of their adequate preparation, and how small the number of schools, art or technical, that are making any attempts to train designers. In some occupations are to be found professional artists engaged in making designs for that particular industry. In some cases there is only a head designer who supervises the craftsmen working under his direction. In others the proprietor may be the designer, as in small shops, or the designs needed for the industry may be bought from free lance artists, or imported from Europe.

Printing is a craft that depends for its excellency upon art. In its best development it is art. Design in printing may occur in both the printed page and in graphic advertising. In the former the work is done by the compositor or layout man, in the latter by the commercial artist whose work includes pictorial and decorative compositions to be printed by any of the reproductive processes. In actual practice the line between the two is not closely drawn. The compositor has usually come up through the trade, or he has been trained in a printing trade school which gives some little attention to design and composition.

In advertising design we have produced a few excellent designers, but much of the work in this field is mediocre, redeemed rather by the technical skill of the printer than by the art of the designer. In fine book work, because of an exceptional individual at the head, we have a few producers who surpass the best Europe has to offer. But by far too many of our American printers are dominated by the machine and by mass production. Good typographical designers are rare—if you doubt it, if you want to prove that, look at the program that you are holding in your hand. Don't confine yourself to the outside, either. But I made up my mind I would be polite and would not say what I thought. Good typographical designers are rare, and they are now needed. Two years ago the demand for them exceeded the supply.

We are an industrial nation. Whatever affects our industries touches all of us, industrial workers, artists, consumers. Any movement, however small, which leads or may lead to the betterment of our industries is worthy of our attention. So it is of interest to know that the largest art school in the country, that of the Art Institute of Chicago, has established Industrial Art courses in which young men and women are being trained for professional designers.

Of still greater interest is the fact that the Art Institute has recognized that in order to design for a craft, it is necessary to work in the materials of that craft; that an artist cannot be trained to work in one technique and, as a result of that training, successfully design in another technique. A designer is able to produce what may be a work of real art only when he feels so much at home in a craft that he thinks out his design entirely in terms of that craft, and not in terms which he must attempt to translate into some other medium. It is quite true that some of his knowledge and good taste will carry over into the work in another medium, but effective, vigorous design in any field is only possible when the design has been thought out in terms of the tools and technique of that field.

One of the departments in the Art Institute, for training industrial designers, the Department of Printing Arts is intended, as expressed in the catalogue, "to prepare designers for work in the field of printing, decorative illustration, and commercial art." As in all of the courses of this school, a general first year course is required of all students as a preliminary to the specialized work of the Department. This general first year course includes life, design, still-life, color, perspective, lettering, composition, and a survey of historic art.

The specialized course within the Department has two aspects. The work of the second year is planned with the idea of developing taste, the problems given having this rather than immediate practical application to industrial conditions as their aim. The work of the third year, on the other hand, deals with exactly the kind of problems which come up in the industrial world, and is planned to familiarize the student with the sort of work that will be required of him in industry.

The second year course consists of the following subjects: Lettering and illuminating, printing, print-making, life, and a survey of historic art.

Lettering and illuminating involve the making and decorating of hand-written pages, the lettering being done with a broad pen which is exactly the method used during the Middle Ages in the making of manuscript books. It was this method which developed characteristic forms of our letters, and it is accordingly the best introduction to the study of all letter forms, including those used in type. The work in illuminating consists in learning to

construct and draw a kind of ornament which will be in harmony with the writing or printing on the page. This furnishes as well the introduction to printed decoration and leads over into the making of decorative illustrations which shall also be suitable for use with lettering or type. Throughout the whole of this course—and this is important enough to emphasize—the lettering or printing from type is regarded as the essential thing, and there is an insistence that the additional decorations and illustrations shall keep their proper and subordinate place.

The printing course includes the making of a plan for the printed page and carrying it out. It involves all of the shop processes, making of layouts to visualize the finished work, composing the type, taking proofs and making dummies, locking-up and printing on a hand or power press—such work as is usually done in any course in typography, with this emphasis—the technical skill involved in each process is valued not for its own sake, but because it affects the appearance of the finished product. The emphasis is really on the making of a plan rather than on the execution of it, but the making of a plan which is known to be practical because the person who makes it understands how it is to be carried out and proves it by carrying it out himself; a plan which includes the idea of beauty as well as use. In connection with this plan much emphasis is placed upon choosing the type suitable for the job. All the type in the shop has been studied and charts have been made which show the length of measure and the amount of leading best adapted to the various type sizes and faces.

Print-making consists of designing, cutting and printing wood blocks in black and white, and color, and involves color printing from several blocks. Linoleum blocks are used in a similar manner. Lithography and the etching processes are also to be included in the print-making. The wood-block printing is designed to acquaint the student with the process of printing drawings so that he may understand the requirements and limitations of making drawings which are to be printed from hand-made or photo-engraved blocks. Again he has an opportunity of testing his work by carrying out the complete process himself.

In addition to the foregoing, two half-days each week are spent in life drawing—a special course differing radically from the type of work usually given under this title in art classes. It aims to give the student such knowledge of the human figure as will enable him to draw from memory and from imagination when he requires it in his work.

The history of art begun in the first year is continued through the second year. This course furnishes the cultural background and the knowledge of fine work of the past which gives the student a method of finding standards by which to judge his own and contemporary work.

The third year course, directed more immediately to solving problems similar to those which the student will meet when he begins his work in industry, has three subjects:

First, printing, the designing and executing of problems in commercial stationery, announcements, advertising booklets, newspaper and magazine advertising and the like. The incidental technical instruction in the processes of printing is continued.

Second, advertising design, which is a course in the making of posters and advertising illustrations. Some of these have been carried out in wood-block printing, others will be made by the process of lithography.

Third, the special course in figure drawing is continued.

This printing arts department in the Art Institute has been in charge of Mr. Ernst F. Detterer, and has been in operation little more than one year. It is only beginning. Last year all the shopwork, one-half day per week, was done in the printshop of the School of Education of the University of Chicago; this year some of it has been done at the Institute, the generosity of the trade providing much of the equipment. There is yet need for more, especially a power press. I am hoping that somebody will find it in his heart to give us about twelve hundred dollars to buy that. Perhaps the Art Institute itself will see the need of doing that. The work planned in the course is well started. Three members of the class have already gone out into advertising work, seven others will complete the course in June, and twelve remain for another year's work.

Now, the question naturally arises, what is to be the effect of this sort of training?

In the first place, it is one step toward bridging the gap between theory and practice, between the art school and practical industry.

In the next place, it may be the beginning of a movement toward the betterment of printing. The few students that this school will be able to graduate (at the most twenty a year) will not revolutionize printing. But other classes yet to be formed in other schools will add their influence; for when an institution of the character and standing of the Art Institute takes the printing problem seriously, it may lead others of similar interests to a consideration of the art possibilities of printing.

But in addition to the quality of design another factor enters into the production of artistic printing, namely, the consumer. In some industries already the designer has come into conflict with the sales manager, who knows what the public wants, and whose business it is to sell goods. It may conceivably be necessary to train the consumer. In that training the public school printshop should be a potent factor.

Among the reasons frequently advanced by the friends of printing for its place in the school curriculum is that of hand-
maiden to English and art. I agree in the main as to the use it

may be in these directions (although by art the speaker usually means making a picture); but there is another conception of the value of printing in the school which has not received the attention its importance deserves—that of training the consumer of printing. The value of this aspect has been quite overlooked in the school.

School printing offers an opportunity for creating an atmosphere of good taste. Not all, not many of the pupils in any school will enter the printing trade, or will become printers, but all of them throughout their entire lives will be consumers of printing, and they should be taught in the school to know what constitutes good printing.

This can be accomplished, I think, in but one way, and that is by training each pupil to do the best work he can be trained to do in the printshop, and then placing before him to form his standards, collections of the best ancient and modern printing.

The confusion of ideas as to why printing should be a school subject has led to a great confusion of ideas and methods in teaching it. But in every school, whatever the purpose in teaching printing, three things should stand out clearly.

First: The teaching should be thorough. The pupil should acquire, so far as he goes, the technique of the subject. He should be trained to work in the correct method; i. e., the method of the best skilled printers.

Second: The work should be done according to the established standards of art. This calls for the most complete co-operation between the printing and art teachers. Many good printing teachers have not studied art; they know it only as they have gained it through their work. Many good art teachers who know design as applied to pictures do not know it as applied to typography. That is a different field. Some of them look upon art in printing as a decoration. That is not true. Art in printing, if I may be permitted to so define it, consists in the harmonious combinations of the materials involved—type and ink and paper. Printing may be a work of art when done without any decoration or any use of colored ink.

The printing teacher can help in this work by pointing out to the art teacher the limitations and possibilities of print shop material, and the rigid limits this imposes upon all designs to be used with type. With her trained sense of space relations and her feeling for subtle color harmonies, the art teacher can do much to help printing. The printing teacher does not always want to "play safe" with browns and grays. He, as well as his pupils, would like to revel in a mass of color if he only felt sure of the proper combinations. This is the art teacher's opportunity for service. The work of the printing teacher must meet that of the art teacher, and they must supplement one another.

Third: That the pupils shall be given a background for printing is an essential to its cultural value. They should have an historic survey of the art of book-making, including the invention of the Egyptian alphabet, the clay tablet library of Assurbanipal, the Greek and Roman papyrus roll, and all other developments, down to the making of a modern book, including making their own text books that they use in school. This is the knowledge that gives meaning and value to their own work, and helps set the standards by which they may judge the work of others.

Training of this sort we owe to the children. Printing in the schools should be of such quality that a printed book will be valued, not just for its intellectual contents, but as well for the technical skill in its making and the artistic excellence of the result. The standards of printing should be so excellent that not only the printing pupils but all the children in the school will become trained consumers of fine printing. They will not simply accept the work of trained designers, but will demand the work of the best trained designers.

I do not think it is the function of the public school to train children for industry. On the other hand, the school is not fulfilling its function unless its pupils can go into industrial work with trained intelligence and skill to attack its problems. Back of all are the standards of good taste and the vision of higher things. The training for a trade is a concept too narrow for the schools. Work in printing should be so planned and so taught that all the children in all the schools shall profit by it. And then, as the greater includes the less, those persons who can benefit by specialization, and who can benefit the industry by choosing it as a life occupation should have the chance of doing so. But "seek ye first the kingdom of God and His righteousness, and all these things shall be added unto you."

With this ideal I have no fear for the future of the printing industry. I do not believe it will be adversely affected by printing in the schools. On the contrary, when the public school enters the field of industry, for material with which to educate its children, it undoubtedly incurs an obligation to that industry, an obligation that we should recognize. In return the printing teacher and the art teacher by their united efforts should train the children to see beauty in the harmony of ink and type and paper so that they may know and produce fine results. This should in turn react upon printing and help to bring to the printing of our day that unity and harmony which was the glory of the craft in the days when the printer and the designer were one.

OUR RENAISSANCE IN HOME-MAKING

FRANCES V. WARD,

DIVISION OF EXTENSION

WASHINGTON UNIVERSITY, ST. LOUIS

That there is a renaissance in home-making, there is no doubt, and that in spite of all the alarms about the decline of home feeling and home life, the frivolity of the flapper and the wildness of youth. Never before since the days when little girls were too busy learning the complicated arts of home-making to pursue more than the rudiments of the Three R's at school, has there been such opportunity and such interest in the development of the standard profession for women.

Appreciation of best professional home-making standards is not so universal yet as it was in the frontier days. It probably never will be because in a highly organized settlement it will always be easy for the shirker to dodge. Nor is it, strange to say, that the standards have not been high enough all along—they have simply been up the wrong tree.

It is an axiom of economics that the greater the production per person, the more goods there are to be divided among the workers, and in the degree that we apply efficiency to our methods of production we decrease the ratio of labor to product. We seem to have an infinite capacity for consumption of goods—the luxuries of yesterday, as you know, are the comforts of today, and the necessities of tomorrow. That same power of infinite consumption nearly proved the downfall of the fine art of home-making. With the introduction of machinery, a flood of hitherto difficult to obtain and much prized impedimenta became available to everybody—and everybody proceeded to accumulate like magpies, and bring home baubles to adorn the nest. The gaudier and more tinselly the better. They had been living on too rigorous a plane for their degree of mental development—consult for this the expert in intelligence tests. That they did no sooner tire of their new toys was due to the fact that a coincident influx of cheap female labor from Europe made it possible for everybody to have an automatic duster in the house at but little more expense than a modern vacuum cleaner.

The fall of the tide of domestic labor has done more to simplify our home-making standards than perhaps any other one influence—indeed, it has been a moving force behind the organized interest that women in home-making service are taking today; and, in consequence has supplied our home-making schools with students having refinement and high ideals. The retarding influence of easy domestic labor is clearly demonstrated in the lack of interest which intelligent women in southern cities show in home-making training where the large population of less progressive negroes still supplies kitchen help of a sort.

Every morning a black horde rises from the slums and spreads into the well-cared for home districts, and every evening settles back into—well, let us not say what. So long as that labor remains at the command of the home-maker, no matter how exorbitant its demands, there will not be any generalized effort to systematize home-making. The northern part of the country with no such domestic labor supply is learning the new lesson of efficiency—at a sad expenditure of sordid discomfort in some cases, the price of previous indifference.

The frontier settlement had no need of schools to train its women in home-making. The only available outlet of energy for the girl lay there. If she did not pursue home-making activities, she must perforce sit with hands in lap, and stubborn indeed she must have been to pursue that course in opposition to the stings such a drone in the hive must have received.

But home training alone nowadays results in the deterioration of inbreeding. Taken alone, the efficient mother tends to produce a less efficient daughter. Perhaps there are not enough creative activities left in the home to develop power in more than one individual. More than that, the community spirit is gone, and the passing of the spare parlor bedroom and all it meant has taken more out of home life than appears on the surface. Housekeeping was by no means the individual affair that it is today—it was a community matter, with everybody entering into the emergencies of quilting bees, hog killing, or home nursing. From house to house and from community to community passed, too, those valuable observers and newsmongers, the old maid relatives, dependent for their livelihood on the welcome they could earn through usefulness during the continual "visits" which made up their lives. Not uniformly excellent, if rumor holds true, but nevertheless the most efficient purveyors of household lore yet found. Wonderful stimulants to best efforts, too, for many of them did not hesitate to report the bad with the good. They were available in emergencies, or permanently as helpers in large families. There are more of these detached individuals today than ever before, but they are living independent lives of business women—enough happier, we hope, to make up for the extreme inconvenience their absence from the home causes. On the whole the home did not appreciate the blessing they were, and deserves to be left to its fate. After that, community unity of effort was lost for a while. It is developing all over again, but the conservative home-maker has not taken it up. It is more efficiently active in the country today than in the city.

With this social intercourse in her profession gone and the professional aspect of the work itself taken away, no wonder that women felt that housekeeping had resolved itself into solitary confinement in a blind alley occupation. Moreover, as girls were freed from the necessity of taking active part in a communal life, they were directed to school life, and studied there just what

was offered—a classical course far removed from daily life and contemptive of it. It is easy to see what would follow such a development. The type of woman who had made frontier pioneering successful in a former generation, were, of course, as they always will be, still pioneering. They follow the star that is above the horizon at the time, regardless of where it leads. The conservative and less able girls continued to “marry for a home” and do their conscientious but unimaginative best at home-making. That their ideals were not ours does nor mean lack of sincerity on their part. The immaculate and never-used best rooms, the unrestful cushions, the impossible rockers and ugly ornaments, white dabs of antimacassars, ruffles and tortured lines everywhere, were all evidences of frantic endeavor in need of direction. The intellectual sisters who spent their youth conserving a massive ignorance of such cooking and cleaning lore as remained for the home-maker, showed even worse results when they attempted home-making. Housekeeping there was to excess, but of home-making with its background of physical and mental psychology and philosophy, there was not enough.

The entering wedge, or rather, the enlightening ray, started through the very evident break-down of the small minority of “intellectuals” who spent their growing period on books, music, china painting and deportment. They could manifestly neither cook nor mend, so, since they had the class attendance habit, classes in these arts were added to the music and painting. That they took the form of marvelous gustatory creations and contorted embroidery designs was simply part of the ideal which the home-keeping women were elaborating—an urge to satisfy the mental need for self-expression. Washing the same plate one thousand times a year may be an achievement, but it doesn’t feel like one. Household opportunities for creative expression were at an ebb and routine labor at its highest development of serfdom.

Our first efficient expression of the new development of house-keeping as a worthy and complicated profession came through one of these women who was trying in her own life to correlate the scientific standards of the industrial world with the duties of a home and mother. Those of us who came under the personal influence of Mrs. Richards received a permanent impetus never lost. Teaching for many years in one of the most rigid men’s technical institutions in the country, reaching but a handful of women throughout the whole course of her teaching, she never-the-less managed to set an entirely new standard for women’s education.

The first notable efforts were along the line of improving the condition of women already in the service. Chautauqua classes such as those led by Miss Van Rensselaer, now of Cornell; extension courses developed by a group of well known women at Chicago; well planned schools of Domestic Science for the preparation of teachers of the subject matter of this new outgrowth in education.

But we must not give to the home economics movement all the credit. Along with it, fostering it, and fostered by it, came a marvelous development of artistic taste and scientific knowledge. Only a few women can ever be spared entirely from the active business of home-making and child culture to develop these basic arts and sciences. Women must in the nature of things always be dependent on men for the mere time and undivided attention they can give to the working out of these arduous principles.

The greatest menace to family life of today is the concentration of population in our large cities. Up to the time of the war the existence of one-room homes for entire families was known to us all as a vague condition found by charity workers in their rounds, and in New York City. Now we find such places on the good streets of all of our cities, and our own acquaintances live in them. The fact that they are lighted by electricity, warmed by steam and have private baths attached, decreases the home-maker's already attenuated work, but does not materially change the psychology of crowding. That they are at present a necessity in cities of the second class in size is evident. A man who must add two hours to his working day standing in a crowded street car in order that his children may have even decent living conditions within his means, is at that much disadvantage in industrial work. Yet all but the very largest cities seem to find it impossible to spend money for adequate transportation of a commuting population, forgetting that the first question that a thrifty citizen or established business asks before settling in a new location is "What are the living conditions?" The one thing that can be said in their favor is that they do free the home-maker of moderate means for the development of the home-making in its largest sense.

Unification of this movement has come through governmental subsidy. We can't over-appreciate the effect of the first little home economics rider that mounted at the last moment the bill for the development of agricultural education. Every state agricultural college has with it its home economics department, and while the farmer learns to improve his farm his wife learns to improve the farm's family. The farmer's wife had neither time nor patience for the elaboration of manipulative detail, the endless table service and the hand-made clothing which had begun to encroach upon the principles of Domestic Science. So we were saved that evil of dry rot. But another filled its place. These were "Universities," and the subject matter must be "worthy of university credit." The extension work always remained simple, practical, immediately useful, but the course these farmers' children pursued at the schools of home economics became more and more theoretical and involved. So advanced did the subject matter become that only teachers who had spent their lives almost exclusively in the mastering of it, to the exclusion of application, could handle it from the teacher's desk. Only the exceptional

pupil could go out and be successful at once in either applying it or passing it on. Much heartache, anxiety and unsuccessful resulted. Any of you who have trained teachers and then stood by to haul them out of their first year sloughs will appreciate what the difficulties were—if you have been heads of departments with those same young things as assistants you realize the failures; and if you have been the neophyte herself you've felt the heartache. In short, a Smith-Hughes teacher did not always know just what to do when she first tried to manage a Smith-Hughes school.

But just there another rider came galloping to the rescue—in the form of adequate supervised teacher training, sponsored by the Smith-Lever bill, and the schools of home-making, as contrasted with home economics, were established. Of course, they are not perfect. They may swing too far toward manipulation at the expense of underlying principle. The pendulum is soon due back on the other side. But each swing of a pendulum is less, and some day it may "point true." Dead, you suggest—you can't carry a metaphor too far.

But in the meantime, anyway, the home-maker has been freed from all possible drudgery, there are few lamps to fill, little water to carry, no carpets to sweep, few knickknacks to dust. It would be foolish to bring back into the home those many activities of weaving, brewing, and doctoring which a pioneer community must pursue in the home, but which are so much more easily carried as community projects. And so with the exception of perhaps a decade during which the woman must give constant attention to the care and training of her children, woman is freed to turn her attention to the development and control of this new community home-making. Community in this sense takes in the world, for the family fruit may come from the tropics, the furs from Alaska, the teas from India, and the medicinal lore from all over the world. No longer do the limits of the farm bound the family welfare, and no one can so well advise in the details of wise control as the well trained woman who has spent ten years in active service. Far from being a handicap, these years of confinement rightly used are an opportunity for development not possible to get in any other way.

The married woman has at last found a field for the satisfaction of her mental energy which no one else can fill so well. Moreover, that field is so broad that whatever her special ability, art, music, science, mathematics, literature, philosophy, legislation, administration, there is waiting for her an adequate field of usefulness when she shall have taken her advance degree in living. The organization of public welfare is the next responsibility of the woman in home making.

GREATER USE OF ART

E. H. WUERPEL

DIRECTOR, WASHINGTON UNIVERSITY, SCHOOL OF FINE ARTS
ST. LOUIS

My intention was to demonstrate to you with a group of children that they can be taught by asking questions, but the children have not materialized. It has been my hobby for some time, as Miss Powell, who is here, may verify, to give children half hours of art appreciation, in which they discover beauty in art. I have done it in a very informal way, treating the children as chums, making myself a child with them, and asking them simple questions, which all children should understand, and which they do understand, if put properly. I think that might have interested you, and I am sorry that the public schools were so remiss as not to allow me to have at least six children, to demonstrate for you.

That being the case, I am forced to talk to you without preparation on some subject. I have been wondering what I shall talk to you about. I don't know what my subject is, but I recall with a good deal of satisfaction the early period in the development of my own children. We lived as companions, chums, and among other things that I did for them was to tell them history in story form. Every summer I selected a country, and through the whole summer I told them stories of these countries. Every night after dinner the question was "What is so and so doing, or going to do? How is so and so going to get out of a certain difficulty?" And by telling them in this manner I was able to impress upon them so much the history of certain developments that later, when they went to college, they said "Why, we know all about that." I did it very informally, giving them very few dates. And because I remember the pleasure they got out of it I wonder whether it would be pleasant to you for me to tell you the story of the beginning of things.

Now, we have some sort of a vague idea of the beginning of things; we know that some way things must have begun, because things do not come out of chaos into order without some evolution, and the story that I shall try to tell you in the few minutes that are allotted to me, I should like to have told, if I had known it, with slides, because the story is based absolutely on things that we have found, and if you will follow me in my flights of imagination, perhaps you will see that it has a bearing upon your teaching.

I assume that the majority of you are teaching children, and I think we can interest them most easily through a story, not only young children, but aged children. I say aged children, because when I tell my children these stories, the whole household used to join, and they were just as much interested as the children.

We conceive of early man as rather a crude creature, using his hand as much as his feet to progress, wandering through the under-

brush, trying to escape from his enemies, and always on the alert, because he knew that he did not have the strength of his fellow beasts. He had to use a certain amount of cunning to survive at all. Now, he had that one gift, cunning; it was not intelligence, it was not mind, but mind was potential. There was always the possibility that this creature whom we call man might develop mind, might develop reason.

This creature was bound by necessity to a circumscribed area. He could not wander far away, because he could not carry water, and because he could not get food. He belonged to certain areas, and he fought, he lived, and he loved, in these areas, and he survived according to his cunning.

Now, in the beginning, he wandered around on three legs. He did use his hands to help, but they were not free. When he first began to use a stick, as a third leg, his hand was not free.

This man on one occasion, wandering through the dense forest, heard a noise behind him, and looking back, he saw a cave bear. Now, he knew what the cave bear wanted, and he did not want what the cave bear wanted. There was only one thing for him to do, and that was to flee, and with his cane in his hands he fled, the cave bear pursuing him. He got into a sort of ravine, and as he went up the ravine, he was suddenly faced by a saber-toothed tiger. Well, he was between the devil and the deep sea. What was he going to do? He could not ignore the saber-toothed tiger, and he did not care to make the acquaintance of the cave bear. In utter despair, this creature suddenly by some impulse, rose on his hind feet, and threw his front feet in the air, with his stick, and uttered a yell. It was not a very terrible yell, but the mere fact that a creature stood on his hind legs, and waved his front legs in the air and yelled was enough to cause the saber-toothed tiger to pause, and led the cave bear to stop, and during this interval cunning man slipped around the corner and saved himself.

Well, he went home, and in his primitive way he probably told the story. This story caused people to think. Thinking was an effort; it was not easy. They knew nothing of logic, they knew nothing of philosophy; they had no traditions; they could not gather anything of the past, because the past had not been preserved, so they were forced to take from hand to mouth the things that were brought to them. They understood that this man had escaped a great danger, by standing on his hind feet and waving his front feet and yelling. In the course of thousands of years, this thought grew, and as it grew, this man discarded his third leg, and used only two legs. He stood erect, and was called *pithecanthropus erectus*. *Pithecanthropus erectus* wandered no more than any of his predecessors had. Because he could not carry water, and could not get away from the river, or the pond, he could not get away from the locality in which he lived. Well, one day in wandering through the forest it rained. Not that he

had any tailored garments that would be harmed by the rain, and spoiled, but because instinctively he wanted to seek shelter, he stood under a palm tree and watched the rain. The little path that he had been standing in had a rut, and that rut filled with water. Now, he had seen that thing perhaps a thousand times, but it had never occurred to him to think about it. Standing there with nothing else to do, he looked at this rut filled with water, and the thought came to him "Why does that water stay there?"

So the man, watching this water, looked at it fill up; it was real water; he knelt down and drank of it; it was good water, and he went away, and came back, and there was still a little water there. He ground his heel into the mud, and made a hole in this soft earth, unthinkingly. He was trying to remember why it was that the water had filled this rut, and he went away again unsatisfied. He came back, after a while, and it had rained again, and the hole that his heel had made also filled with water. Well, that was the most astonishing thing in the world. He knew that he had made that hole. He did not know who had made the rut, but he knew he had made that hole with his heel. Well, it now was filled with water, and in reverence he bowed down in front of it, and he got his hand more and more deeply into the mud, until he had freed that whole mass of clay and lifted it, containing the water, and he got up on his feet, still holding the water in his hand. He did not understand. Here he was holding water in his hand, a thing that had never occurred to him before, as far as he knew, and he was carrying water.

Well, with the greatest care he continued to hold this mud containing water in his hand, and he went to the little camping place where the rest of his family were, and deposited this thing on a stone, and said "Behold, I have carried water." What did it mean? He began to think again. It meant to him the creation of a receptacle. When this little thing that he had carried was dried, when the water was all evaporated, it became hard. He turned it over, and he saw on the bottom of it the imprint of his fingers. The very moment that he saw that, the thought came to him, "This mud can be changed in form. My fingers have changed the form of this mud." So he did the thing which our children frequently do; he began to make mud pies, and from mud pies he made pots, and from pots began to see the possibility of carrying water.

If I had all summer to talk to you about this theme, I should tell you how he developed fire, and how by accident this fire burned the pot, and what happened after that. I leave that to you, because you can see it for yourselves.

Later on this man, having water, was able to wander at liberty. He could go just as far as his water supply would last, so his pots grew bigger, and his supply grew greater, and he could wander farther.

One day he was on the top of a hill, where there was a deposit of round boulders, and, looking down over the edge of the hill, he espied an antelope down in the valley. By the merest accident one of these great round boulders became loosened, and went bounding down the hill. He watched it, rather in surprise, and by the merest chance it struck one of these antelope and killed it. He went bounding down the hill, to see what had happened. He touched the antelope, and it was dead. He saw where the boulder had struck it. He saw the boulder, and it was bloody, and he said "Here is a fine way for me to get antelope. All I have got to do is to go up on that hill and roll it down."

He tried it; I don't know how many hundreds of years he tried it, before another herd of antelope was there, and another antelope was killed. By this time this man found out—it was very hard for him to reason—that he did not have to stay on top of a hill for a hundred years, and wait for an antelope to come, he could take the boulder with him. When he had the idea in his mind he pursued animals with boulders. We know this for we find great caches of them, made by hand. These boulders were carried like ammunition, and thrown at the animals, and the animals were killed. The evolution of that did not take place in a day—it did not take place in a century; it took place in a great many centuries.

One day this man running through the forest in pursuit of some game, held a boulder in his hand, ready to throw, when an overhanging branch of a tree swept this boulder out of his hand, and threw it forward and hit a tree back of him. Well, he stopped; he looked at his hand, it was empty. He looked back and there was a mark on the trunk of the tree. He could not understand it. How did this thing happen! What did it? When he threw the boulder at the tree, it did not make nearly as great a dent as the boulder had made when it was swept from his hand. What did this mean? He tried that experiment many times, until it became evident to him that the branch was very much stronger than his arm. What did he do? He took the branch and he confined it with thongs, and he made the first bow and arrow.

Then, pursuing the animals through the underbrush, he found that when they ran they were very frequently wounded in a terrible manner, and that they had little splinters sticking in their hides. He watched them, and he saw them as they ran against forked branches. The fork punctured their skin and held them for a moment, and it was only their strength that freed them. He said to himself, "If I can throw a branch that is forked, and that is pointed, with enough force, I can puncture that skin, too, and if I aim properly, I can hit the animal wherever I want to."

In those days, just as in these days, we like certain people, and other people we do not like. He began to separate himself from those that he did not like, and to form communities, and he went into distant lands, where he could live, or where he could hunt.

One day he was sick, and he sent forth his woman to get him some food. The woman could not kill anything, all she could do was to go out and hunt either roots or berries. Finding berries, she filled her hands and went home. As she went her hands became cramped, and as it became more difficult to hold the berries, she began to intertwine her fingers making a sort of basket of them. Thus she got the food home, but her fingers were so cramped that for a moment she could not uncramp them. This cunning man said "Why did you carry the berries in this manner?" "Well, it was the only way that I could hold them." He looked at it, and he didn't say anything but he was interested, and he went out into the swamp, and he gathered rushes, and he began to intertwine them to make a bag. He filled this bag with berries, and he brought the berries back to the woman, and he said, "Here, didn't you know this?"

It was thus that they made not only bags, and baskets, but they also made clothing. After they had clothing, they began to weave mats which they put around the sides of their huts. One day a man came along and said "Your house is better than mine; will you give it to me?" "What will you give me for it?" "Well, I will give you this or give you that." He says, "You have a pot; if you will give me that pot, I will give you my house." He said, "Why do you want that pot?" "Because it is different from the others." "In what way is it different?" "It has markings on it, beautiful markings; I like those markings." Well, the other man did not know anything about it, but this man did, and he got the pot that was ornamented, and gave a house for it.

Then the other people came to him, and said "You gave a house for that pot. Why?" "Don't you see this pot is different from all the others?" "Yes." "Wouldn't you like to have it?" "Not particularly." But they envied him the possession of it, not because they understood, but because he seemed to value it.

Now, this man who made the pot saw that that pot was increasing in value, and he said, "Well, if a few little scratches on that pot will make it better, I am going to make some more scratches on another pot." Looking around, he saw how his fingers on the first pot had made designs, and he made designs with these on all the pots.

The cunning man who wanted the best of everything soon began to be envied, because he had more cunning, more intelligence, and he began to think that he was "it." Whenever he knew of anything that was better than any one else had, he came into possession of it, this cunning man. He had power, by virtue of the things he possessed, and by virtue of the power he had, he began to feel himself important. Now, it came to him, "I am somebody and as I walk around, I want people to know it." He had no buttons, had no cap with a badge on it, and people did not know that he was general or captain, or whatever he might call himself, and he wanted something to symbolize his power.

He went to another clever fellow and he said "Now, I want you to make something for me that will show everybody that I am a great man." So this clever man took a wand, and he shaped the end like a snake's head, and carved scales on it, and he said, "If you carry this wand, it will make people think that you are better than everybody else, and then they will obey you." The man carried the wand; he carried it out before him, and they obeyed the wand of the man.

After a while people said to themselves, "If I can steal that wand, every one will obey me." And they did steal it, and as soon as they stole it they said, "The man does not mean anything." When they had the wand, they were free of the man. They were afraid to kill him before, but when they had the wand, they could easily put him out of the way. So the wand became an object of worship, and the man who had it appointed a guardian for it, and that guardian began to work on the credulity of the people. He said this wand has power, so he became a prophet, and introduced religion. He planted this wand in a certain place, and the people came down and worshiped it. It was the first form of religious worship. Some of these early wands we can still see, in the form of a post, with a rude head carved on top.

Then the people began to think that if this were possible, why not make something that was really beautiful. They took the pots, and they saw in pots some symbols of a human figure, and they began to make pots in the form of human figures. This developed until they finally said "There is no use of making pots; why not make the figures themselves," and they made the figures, and so sculpture began. The found stones which resembled certain animals, and making slight changes, they formed these boulders, into likeness of some animal, and then began the first forms of worship of animals.

When these men finally established a home, and the home meant something to them, there had to be order in the home, and then we got laws, and as soon as laws became paramount, then superstition added to the laws, and according to man's ignorance, he was dominated by power.

But during all of that time, what happened to woman? She used to be the slave, the person that bore the brunt of the labor. What became of her? She became a power too. As man's sensibilities changed, and his aesthetic impulses grew, woman became more to him than a mere slave. She became an object of envy, an object of desire. And then what did man do? He loaded her, as he does today, with ornaments. Woman, as soon as she was ornamented, came into her own. She knew her power, she knew that the more beautiful she was, the more power she had. That power she used, and she used it for still further ornaments. What did she do in desiring further ornament? She developed beauty; she developed art.

Man was brutal; he never cleaned himself except by accident. This woman knew instinctively the virtue of beauty; she cleansed herself, and used all sorts of ornaments, all sorts of devices to make herself more clean and more beautiful, and this woman who had been dragged around by the hair began to put her hair up, and to have combs and brushes. The man still went around a wild and wooly sort of beast, but the woman began to beautify herself. She no longer needed the assistance of man. She devised these things herself and created her own wardrobe. The evidence of that lies in the fact that woman's wardrobe was developed long before man's was, that all of the ornaments that we find have been for the use of women, for the ornamentation of women's garments.

Now, once woman became a power in beauty, she also became powerful in the household, and because she had power in the household, she began to desire all sorts of things in her house.

One of the first things that she asked for was amusement. Heretofore amusement had simply been an accident. Children were amused or not, according to their ability to find it for themselves. Now, this woman wanted amusement for the children, and she observed what the children were doing, and remembered how she used to play, and what the things were with which she played, and she realized that young children are only young in age, but that they have the same instincts that the grown children have. So she gave them dolls, some of which we have found. From the increasing projection in the manufacture of dolls, portraiture came into existence. People said, "If you can make a doll, make me." And with sculpture came the use of color, because when they made "me," they wanted to give me my complexion. They took red and put it on my face, and took black and put it on my hair. And when they began to use dyes, then clothes as well as statues were colored for the sake of the aesthetic effect, for the sake of increasing the beauty of women, for the sake of ceremony, and these people came into their own, and beauty grew.

Now, I have spoken the limit of my time. In this time I have simply used my Ford and hit the high spots. If you come behind me with a heavier machine, perhaps you will see the things that my Ford has left untouched. If you can present things to the children through a story, you gain over them an ascendancy and power which no other form can give you.

ART IN THE PUBLIC LIBRARY

MARY POWELL

ART LIBRARIAN, ST. LOUIS PUBLIC LIBRARIES

It gives me very great pleasure to come here and talk to you about my work, because I do not think that many teachers realize that the public library is working very definitely with you. The public library has long realized the need of art educa-

tion, and many of the libraries have devoted considerable space to what they call their art departments. In St. Louis we have such an art department in our public library. In that are art reference books, pictures, clippings and lantern slides. These are the things which I speak of. We have other things there also, but these are the things the teachers will use in their art classes.

As art librarian of our public library I have come close enough to the art teaching in the public schools to discover that our purposes are essentially the same. Almost our entire effort, as is yours, is directed toward raising the standard of taste.

I have found out in my work that what we need in art education is not so much appreciation of the old masters, although that is not to be disregarded, but to create a demand for some sort of art in the things we live with every day. Those things made of wood, metal, concrete, glass, china and various objects of every day use. The sooner the children can be made to realize that art may be found in textiles, furniture, carpets, wall paper and clothes, the sooner we shall have an art-loving public. We must open people's eyes to the art that manifests itself in the things we see every day.

I feel we are getting beyond the time when, as some one described it, "you sipped your tea or ate your pork chop out of the midst of a dandelion plant, or a bunch of forget-me-nots, or the heart of a rose," but we are still led astray in the stores by the so-called "art lamps," "art baskets," and "art vases."

To be able to recognize art when we come upon it unexpectedly as you and I know, is a never ending source of joy. So, with the schools, the library is anxious to give the children a chance to develop a power of selection of good design in all objects and materials they may buy; to teach taste and discrimination in living accessories; to lead them to appreciate beauty wherever they may see it, and to make them sensitive to the extent that they will resent ugliness and demand beauty of design and structure in all their surroundings.

The library does not work directly with the children in the art department, because much of the work must be done through the teachers under the direction of the Drawing Department, but we have arranged a method of co-operation with the schools which seems to function with satisfaction. Since in St. Louis the number of teachers in the grades is so great that it is physically impossible to meet them all, our contacts are made mostly through the drawing supervisors. The high schools are easier to approach because of their departmental work, and the art teachers usually come to us without our urging.

From the fact that a few teachers obtained interesting results from the use of certain pictures, the art department of the Public Library has accumulated, and is constantly adding to, a large collection which correlates with the whole course of art study in

the schools. A pamphlet from the Board of Education setting forth the course of study in drawing from the first grades through the high schools gave us a foundation for our work.

The kind of pictures which may be used by art teachers fall into three main divisions: Representation, Design, and Art Appreciation.

In the problems under Representation we found that teachers can use illustrations, life studies, object studies and landscapes. The art department has a large file of illustrations, the work of contemporary illustrators, including the Mother Goose pictures of Jessie Wilcox Smith, the flat decorative studies of Maginal Enright and Leslie Brooke, the wonderful color drawings of Howard Pyle, Maxfield Parrish, and Jules Guerin. For the life studies such pictures as show action, proportion and form are needed, and for landscapes, simple compositions of sky, ground, and distant hills and foliage seem to be in demand. Studies of animals and plants, simple in line and treatment, which emphasize the character of the thing are desired.

Design is a subject which brings into use a large amount of the library picture resources and if we remember the specified problems in the course of study we know just the subjects that will be required at a given time. As taught by our schools design includes color study, the development of motifs from forms in nature, lettering, holiday projects, Indian designs, cross stitch patterns, book covers and posters. In the grades the design units are suggested from bird, plant, animal, insect and flower forms, so it is necessary that we have a supply of pictures of such things in order to aid the teacher in the lesson and to furnish a clear idea to the child of what a giraffe, for instance, looks like. Of course, there is no copying in the class room, but the pictures are full of suggestions, stirring to the imagination, and they furnish facts.

The library collects many pictures of holiday subjects. From these may be obtained the symbols which indicate the season or the day to be celebrated, such as turkey, pilgrims and horns-of-plenty, for Thanksgiving; candles, holly, mistletoe, pine cones or trees, star, and so forth, for Christmas; bells for New Years; hatchets and cherries for Washington's birthday, and lilies, birds, butterflies and rabbits for Easter. We also keep good examples of holiday greeting cards, mottoes and posters for each occasion. My own personal supply of greeting cards that come to me at Christmas is gone over very carefully, and the good ones kept for my private collection, are taken down and deposited in the library. I have quite a few friends who are artists, and many of the cards that come to me are hand made. They are designed properly, by people who understand design, and it is quite an advantage to have in our files interesting, artistic, beautiful holiday cards as examples.

Constantly at hand and ready for use in design classes are also fine specimens of historic ornament and decoration, typical of certain countries and periods, including those of Egypt, Greece, and the American Indian.

For decoration and applied design the teachers and students draw on our large stock of folios showing the decorative arts of Russia, Japan, China, Czecho-Slovakia, Morocco, Austria, Scandinavia, France and other countries. Most of these plates are in color, and they are splendid sources from which teachers may obtain suggestions. The collection in addition shows patterns of wood carving, leather, embroidery, stenciling, iron work, copper, jewelry, and other materials, as well as pictures of toys, book covers, etc.

For posters we have on hand an extensive collection of the best poster work obtainable, which circulate freely throughout the schools. I was very much interested, not long ago, in a request from one of the high schools, whose teacher of the classics wanted to show classic sources of posters and advertising. She was able to find in our collection about forty pictures with direct classic influences, an Egyptian frieze from Palm Olive soap, Greek designs from Otho Cushing's White automobiles, and so on. It is perfectly amazing to see the art history and material that is found in current poster work.

Design is a very important subject, but art appreciation, the third division in the art course of the schools, is a greater one. Its scope is so wide and its abstract quality makes it difficult for the library to offer concrete picture material to supplement and illustrate the teaching of art appreciation.

Where shall we find picture material to illustrate order, cleanliness and the arrangement of things for beauty? On looking over the subjects we find that art appreciation covers the study of civic art: home improvement, backyard planting, neatness and cleanliness in the streets, and parks and playgrounds, so that they will be free from fruit skins and scraps of paper blowing about. It means a study of art in the city, and attention is called to public buildings of good architectural style and monuments, street lights, and signs. It involves the arrangement of furniture in rooms, flowers in vases, pictures on a wall, signs and notices on bulletin boards, and the proper arrangement of whatever we use.

Can the library furnish picture material to illustrate these points in art appreciation? It can and does. We have pictures of beautiful streets, parks, buildings, monuments and fountains. We have compiled a bulletin on public art which lists all the noteworthy buildings, statues, mural decorations and stained glass windows in St. Louis, with all the facts needed in describing them. The bulletin, of course, is supplemented constantly by clippings. It is well to do this, because it is the only place where you will find material on public art in your locality, as such information is usually very fugitive. It is written up only in the newspapers,

and unless you clip that material when it appears, you don't have it when you want it later. We have collected all sorts of pictures which show the arrangement of things for beauty, those things I have mentioned before; furniture in rooms, pictures on walls, and so forth, and we have a large collection of subjects which will aid in the study of home improvement. These pictures are obtained from a variety of sources, the National Geographic Magazine, Country Life in America, the House Beautiful, House and Garden, and the architectural periodicals. Such a study of civic beauty as we find in the public schools leads directly to fine citizenship and the Public Library is proud to help wherever it is possible toward that end.

C. Valentine Kirby says "The community needs citizens who desire attractive homes, beautiful yards, parks, playgrounds, school buildings, museums, monuments and all that contributes to civic beauty and civic pride." St. Louis has some of these things and she is going to have more through our school-developed citizens.

More familiar in the study of art appreciation than civic art is the subject of picture study. Everywhere throughout our school buildings are attractive paintings and reproductions of great masterpieces for the purpose of instilling the principles of art in the minds of the children. Children are supposed to describe the paintings in the course of their work and to find out something of the artist who painted them. Such a scheme finds immediate response in the art department because our material on the history of art is extensive. Now and then a child will give a talk on some great artist. This occurs in departmental work, and the library lends pictures so that the child may show typical examples of that artist's work to the other children in the class.

A unique opportunity is given the children of the Central High School in St. Louis with the study of the large collection of reproductions of the great art masterpieces of the ages, presented to the schools by Rudolph Schmitz of this city. When a painting is selected for study, a colored reproduction of the same subject and other reproductions by the same artist are posted nearby, with a portrait of the artist and a short essay of his life and work. Students compete in writing essays about the artists and recognizing the reproduction without the label, after the material has been studied. All these essays are collected, and as I understand it, the children are given a prize for the best essay or the greatest number of pictures recognized.

All supplementary material for the picture study work is lent by the art department and in consequence many students who never used the art room are now coming for research.

We also co-operate with the city art museum. The museum lends paintings to the library, one for the Art Department, usually every month or every two months, and one for the children's room.

They lend some of the best in their museum. This museum extension work is the most interesting study in art appreciation that we have.

A new phase of art appreciation is developing in the library and that is art story talks to children. Experiments have been made and a regular plan and schedule will be arranged for the coming year. The idea is to show that all art does not center in paintings, which seems to be the popular notion, but a regular series of talks will be given on all forms of art expression in such a manner that children of every age may be interested.

One phase of the library's part in education for art appreciation is to show how things are done. To this end we have exhibitions in our art department, intended to show how things are made. For example, along with a collection of mosaic panels, replicas of famous European mosaics, are shown a drawing for a panel, a partly completed mosaic and small pans of the colored glass tubes, with the tools for handling them. Stained glass window panels on display have been supplemented with an exhibit to show the process. Wood engraving was made clear by showing the blocks and the tools for cutting and printing.

Fine examples of printing and advertisements are collected and displayed each year in the interest of better printing. Other subjects of our displays have been paintings in oil, water color and tempera, drawings, lithographs and etchings. The staff is prepared to answer questions as to how such things are made and when comes the query, "Are these pictures hand-made?" We can assure them they are and tell them just a little of just how it is done.

To show what is good, even though it may reach a very few, unconsciously creates better taste in the community.

A new development in schools which touches the art courses is the art of stage craft. It is exceedingly interesting to see how students rejoice in the accomplishment of play acting. The library may help in this to show them the proper use of light, the arrangement of the stage, the setting or the backgrounds and the costuming.

The art department of the library with its large amount of material collected for the little theatre is able to divert this material to furnish suggestions for the producers of school plays. Our pictures of stage settings are kept up to date so that the very latest and most beautiful developments in the art of stage-craft are available. The tendency now is away from realism into the land of symbolism and suggestion, with the action taking place before a curtain and the moods indicated by the control of light.

Costuming is a delight when many pictures are available for new ideas in period costumes as well as imaginative creations.

Art librarians are great collectors. We collect mostly pictures, and the strangest kind of pictures from every possible source. We

are insatiable in our search for free materials, and from duplicate magazines, newspapers, pamphlets of all kinds we select those things which we think some day we may use. By a system of mounting, labeling, and filing which you teachers have crystallized by definite demands our picture collection is one of the most important assets of the art department, in our co-operation with the schools.

To illustrate how a teacher may use pictures from the department, one told me after she had returned those she had borrowed, "I had the best time with these pictures! I got them to use in teaching the drawing lesson. I used them in the literature lesson, the geography lesson, for color study and to get an idea for a costume in an entertainment we are having."

All the picture collection comes into use at some time or other, to help the children see by actual illustration what it is their teachers are emphasizing so enthusiastically, in order that there may be better taste in dress, better homes, more beautiful cities and an artistic nation. Children who are being taught the principles of art in the public schools will not always be children, and the standard of taste formed in childhood will mean a citizen body conscious of art matters.

A drawing supervisor said to me one day after I had mentioned something seen in the proceedings of your Association: "Why, do you read the Western Arts Association Bulletin?" Of course I do. It is written and published for art teachers, and how is an art librarian to know what the art teacher needs to supplement her work unless she finds out what it is you need?

It is difficult to teach art in the home without treading on parents' toes, but to hear from a department store salesman, "This cretonne now—it's not very good in color or design, but we used to sell a lot of it, but we don't sell any now. And do you know what is the matter? It's those Public Schools!" It is an encouraging sign.

The art department of the public library should be a storehouse or laboratory for the teacher of art in the public schools. There are many who are using our material; there are still many others who have not yet discovered what resources we have. Whenever we can, we send our message—and we are exceedingly grateful for the opportunity to aid the art teacher in her great work of developing an art loving nation through the public school. Children naturally love beauty. We must do all we can to conserve that love of beauty.

THE PROBLEM OF THE RELATION OF INDUSTRIES
AND FINE ARTS TO THE MODERN
PROGRAM OF EDUCATION

CHARLES S. MEEK

SUPERINTENDENT OF SCHOOLS, TOLEDO, OHIO

At the very beginning of the present century Walter Hines Page in his plea for genuine democracy in the south announced the "Forgotten Man" as the title of his brief. Under the caption "The Forgotten Child," I wish to present the cause of that portion of the American school children whom in the past the schools have forgotten.

The ancients trained only the leaders. Not until the beginning of the French revolution did educators and writers urge the right of the common man to share the benefits of education. In this western hemisphere from the lips of Washington and of Jefferson came a practicable application of this strange new doctrine. They announced that universal free education is a fundamental principle of a true democracy. Since that time the American public school system has been so often termed as the corner-stone of American democracy, that the statement has become the merest sort of platitude.

But even yet we cannot claim our American educational ideal has been completely realized. In the high schools and the colleges something of the old education's exclusive prerogatives still persist in the selective methods of denying applicants the privileges of education. Public school administrators and school teachers have not yet been completely convinced that all groups and all types of children from the beginning of the elementary school through the final year of the high school, shall have the opportunity for training according to their needs and their aptitudes.

In the early years of my professional career as principal of a high school I insisted upon training all children for college even though a very inconsiderable minority of them might hope to attend college. The school which I conducted, like all similar institutions, maintained a netting on its doors through which only the finer grades of pupils might pass. We promoted class and not mass instruction. We exerted all of our coercive influence upon the teachers of the elementary school to provide that only the intellectually fit should come to us. Ours was to be the high-toned job of training the community elect. We maintained a high standard of scholarship exclusively for those who were able to attain it. We were a selective and not an educational agency. The better teachers we were the more pupils we failed. Some of us were compelled to resist our inclination to fail all of them and be rid of them. We were perhaps unintentionally and unconsciously, in sympathy with the college professor who said, "Teaching would be a delightful vocation if there were no damned students

about." We, the teachers, had all been anointed with a college degree. We had all entered the first year of the high school to prepare for the second to get into the third to prepare for the fourth. Our aim being to get into the first year of college to prepare for the second to get into the third to prepare for the fourth. When graduated we entered the high school as teachers to prepare children in the first year to get into the second to prepare for the third to get into the fourth. Our aim was to get our pupils in the first year of college to prepare for the second to get into the third to prepare for the fourth.

But we never challenged our own objectives in terms of what we were accomplishing toward attaining the ideals of universal free education. Had we done this I doubt if we would have been as honest and intelligent as the ditcher who was asked why he ditched. He was standing in water up to his knees, patiently shoveling out the mud and the slime. To an observer who asked him why he was diggin' in the ditch, he replied "I am diggin' the ditch to get me the money to buy me the grub to give me the force to dig the ditch."

I think I have fairly and accurately stated my educational objective as principal of a high school of the traditional sort. My business was to train every one for college whether or not he might hope to attend college.

Many students, mainly boys, were leaving that high school constantly. There were always many more girls than boys in the traditional high school and they generally did their work better. In this day of enfranchised woman no man dare appear presumptuous. I would not say that boys are brighter than girls, but, being a man, I insist that they are just as bright. Recent intelligence tests among freshmen in colleges confirm this belief. Why, then, were there so many more girls than boys in the college preparatory high school? My answer to this question is that boys, because they belong to the sex which has in the past dominated and are more inclined to ask the reason why, and girls because they belong to the sex which in the past has been dominated, are more docile and more inclined to do what is required of them without asking the reason why. As boys one after the other left the high school of which I was principal, I assumed that they were either stupid or lazy, and I sorrowfully consigned them to oblivion. In a few years there were sent to me in my new field of labor in the far west a thick Sunday edition of a paper published in the city where I had been principal of the high school. This edition was dedicated to the prominent young business men of the city. In it I found the portraits and read the biographical sketches of a disturbing number of my failures in the high school. They had refused, much to my dismay, to remain in the oblivion to which I had consigned them. But just to trouble me, apparently, they had insisted upon becoming prominent young business men. Their

success demonstrated that they were neither stupid nor lazy, but that they were brighter than I. They knew and I did not that there was no chance for training in that traditional high school for their life work in commerce and industry.

About this time I began to challenge, as others did, the validity of the established educational procedure. To prepare the fortunate few for college is of course justifiable and defensible. In a republic there must be leaders and they must be prepared for leadership. But to attempt to prepare all pupils for college when only few of them may hope to enter college and when 96 per cent of all those who labor must make their living in commerce and industry is futile and stupid.

A significant but shocking discovery of the inevitable outcome of this procedure came from the press in 1909. "Laggards in the Schools," prepared by Dr. Leonard Ayres, was read widely and affected educational thinking profoundly. By carefully tabulated data he demonstrated that fifty per cent of all the children who entered school were eliminated by the time they reached the sixth grade, that only twenty-five per cent reached the eighth grade, that only ten per cent of them entered the first year of high school, and only five per cent of them reached the fourth year. The grammar grades and the high school designed for the aptitudes and the interest of the college preparatory group eliminated the vast majority, placed upon them the stamp of disapproval, pronounced them misfits or incompetents, trained them for failure rather than for success in life.

Who was responsible for this waste and failure? About the same time a report of the Massachusetts Industrial Commission was published which recounted the fate of the children of three thousand families whom the schools had lost or rejected. It contained evidence which could not be contradicted that sixty-five per cent of these children might have been retained in the school had it adjusted to their needs and their aptitudes.

These two publications came as astounding revelations to educational leaders. School reports compiled by teachers had put the responsibility for pupil fatality in the schools upon the homes and the children. Opposite the names of pupils who had dropped out were such notations as "Gone to work," "Parents unable to keep pupil in school," "Unable or unwilling to do required work," "Expelled for incorrigibility." But the Massachusetts report put the responsibility where it belonged, upon the school itself. The public schools which the constitutional fathers had established to provide universal free education had been derelict in their duty, had failed in their mission.

What became of these forgotten children, who, like the devils in Biblical times, had been "cast out?" The Massachusetts report found them working in sweat shops, operating elevators, employed as shop girls and messenger boys, filling blind-alley posi-

tions in which there was no hope of promotion; destined to be the derelicts of society, doomed to a life of monotonous toil, the future fathers and mothers of joyless children.

There was at once a great educational awakening. Champions of the forgotten child appeared everywhere; his right to be trained according to his mentality and his need was proclaimed. New educational aims were formulated and put into operation. Educational leaders began to preach that our mission as teachers is not scholarship but service, not books but child life, not culture but citizenship. High school teachers were no longer to be the skimmers of the community's cream, but the care-takers of all the children. There was no longer the high-toned job of training the intellectually fit. They must also minister to the needs of the intellectually handicapped. Their function, and an important one, was to train the fortunate few for college, but they must also prepare children for intelligent service in the home, the shop, the store, as well. The high school for the support of which all were taxed might no longer care for the interests of a selected class, but should train all the children old enough to go to high school whether fit for high school or not. Fitness for the high school was at last understood as artificial as fitness for the high school was visioned as fundamental. High standards of scholarship which drive children out of schools were condemned as criminal as high standards of the number of children retained in schools and trained for intelligent service were more clamorously demanded. We are realizing more clearly the democratic ideals in education as we see more and more clearly that service is greater than subject, boys than books, girls than the rules of formal grammar. High school old traditional teachers who formerly spent their life mothering the curriculum are now beginning to see that their business is to mother children.

In accordance with these changed conceptions in education the newer school activities in which all of you are interested have been added to the curriculum. The fine and applied arts, industrial and vocational courses have been added for those who are to labor with their hands as well as with their brains. Principles of vocational guidance have been applied to discover and develop the special aptitudes of pupils. You are at last coming into your own. Experimental psychology has demonstrated that all students may not be classed as part bright and part dull, but that all have no aptitude for some lines of work, and all have some ability for some work. Girls whom the old traditional algebra would banish from school have been found gifted in the applied arts. Boys whom the traditional Latin courses would drive almost to the point of murderous assault are now happily and effectively working in the industrial and vocational courses offered.

The results of this new vision in education have been most gratifying. Last year a study in school enrollment by Mr. Lee Burns, showed the wonderful stride of one decade toward realizing

the ideals of the constitutional fathers, that of universal free education. He took the year 1918 for his investigation, just ten years later than the data upon which the Ayres report was based. While in 1908 fifty per cent of all the children were eliminated by the time they had reached the sixth grade, in 1918 ninety per cent were retained in the sixth grade. In 1908 seventy-five per cent were eliminated from the eighth grade, but in 1918, seventy-five per cent were retained in the eighth grade and only twenty-five per cent were eliminated, three times as many retained. In 1908 only ten per cent were retained in the first year of high school, and only five per cent reached the fourth year. In 1918 thirty-seven per cent were in the first year, and seventeen per cent advanced into the fourth year. The percentage of pupils profiting by high school instruction has more than trebled. The record of the past five years will make the same story only more emphatic and glorious.

But an analysis of this great increase in high school enrollment would doubtless reveal that while the number of pupils studying traditional subjects has considerably increased, the number enrolled in the lines of work you conduct has increased many fold. That is why I say you are realizing the hopes of the constitutional fathers. You are affording high school training to groups and types of children whom the old education had neglected and forgotten. You are therefore no longer dubbed the devotees of fads and frills. Your work is now respected by even the most rock-ribbed of the conservatives in our profession. You who are training children to meet the needs of a coming generation are now being accepted on terms of professional equality by teachers of the traditional subjects who are passing on to students the stored-up wisdom of past generations. Why should they not receive you on terms of professional equality? Your task demands even higher intelligence than theirs. Their curriculum material has been classified and organized through the ages. Your instruction material is new and constantly changing. You yourselves classify and organize it. Your job, therefore, demands greater educational vision, more constructive imagination. While the old ideal of high school instruction emphasized fitness for the high school, you are making the high school fit for all the children of all the people old enough for high school, whether they are fit for it or not.

Artists' Colors **WEBER** Drawing Inks
Designers and Show Card Colors
SCHOOL PAINTS AND DRAWING SUPPLIES

ROUND SYSTEM
DRAWING INSTRUMENTS

Ask for Catalogues and Price Lists.

FOR

UNIVERSITIES
(Riefler)

COLLEGES
(Sphinx)

SCHOOLS
(Cosmos)

705 Pine Street
St. Louis, Mo.

F. WEBER CO.

Manufacturers - Importers

Main House
Factory - PHILADELPHIA
Branch
BALTIMORE

THE PRACTICAL PRODUCTS



DEVUE ENAMELIT
FOR DECORATIVE ART WORK

22 Colors

$\frac{1}{4}$ -Pint Cans

Ask for Color Card

DEVUE SCHOOL WATER COLORS
Quality Unsurpassed

Made in Cakes, Pans and Tubes
Catalog and other information on request

DEVUE SHOW CARD COLORS
FOR POSTER AND DESIGN WORK

14 Colors

2, 8, 16 and 32 oz. jars.

Send for Folder and Sample Card

Manufactured by
DEVUE & RAYNOLDS CO., Inc.
42 W. Lake St., Chicago. 101 Fulton St., New York

ART ROUND TABLE

LILLIAN WEYL

ASSISTANT SUPERVISOR OF ART, INDIANAPOLIS, INDIANA,
CHAIRMAN

ESSENTIALS IN ART INSTRUCTION FOR THE PUBLIC SCHOOLS VERSUS REPORT OF THE 1923 CAR- NEGIE FOUNDATION FOR THE AD- VANCEMENT OF TEACHING

WALTER SCOTT PERRY

DIRECTOR OF THE SCHOOL OF FINE AND APPLIED ARTS,
PRATT INSTITUTE, BROOKLYN, N. Y.

You have asked me to discuss the minimum essentials for a Course in Art Instruction in Normal Schools and Colleges for students preparing to teach art in Elementary Schools.

With your permission I wish to call attention to a very negative report recently published by the Carnegie Foundation and to the reaction that that report has had upon the question before this meeting. This report is so narrow in its conception and interpretation of modern educational problems, that it has brought forth counter opinions from some of the best known educators of the country.

But let me first say that when we consider the results of the great modern achievements and the phenomenal forward movement in everything that pertains to human life, it is inconceivable that many of the so-called liberal colleges should so long remain in the unprogressive ranks. I feel that there is little we, as an association, can do to bring about a well-defined movement in favor of art in those conservative institutions. They are too old-fashioned, static, and academic. Do I hear some one question this and say, "By what authority do you make such a statement concerning the liberal colleges of the country?"

Listen then to this pronouncement from President Neilson, of Smith College. In a public lecture a few weeks ago, in most emphatic terms, Dr. Neilson decried the set patterns of the colleges of today and he is reported to have said: "They turn but little in the way of individuality founded as they are upon sixteenth century ideas and traditions that have not kept pace with the great advance in industrial achievement. They are much of the same pattern as though there were but one recipe for the training of the human

mind. There is an enormous unoccupied field to be cultivated not in making more Vassars and Smiths, but in creating institutions that will cater to great numbers of boys and girls."

A brilliant young student in one of these colleges has plead for two years for an opportunity to substitute work in the history of art and in art appreciation for some of the non-essentials of the regular course, and she has repeatedly been told by those in authority that such substitution (although the work is carried on in the college as a special subject) will debar her from graduation as such studies have no real bearing upon her college education.

The report by the Carnegie Foundation to which I have referred probably has been published in the newspapers throughout the country. It will appeal to the tax-payer, giving him a weapon, false though the report is in many particulars, with which to cut down school appropriations; and to the academic teacher it will furnish an argument against real essentials in modern educational movements.

The Carnegie report is intended as a note of warning against the great cost of schools and it will be misunderstood by many who will fail to see or to remember that the figures quoted concern periods thirty years apart,—years of enormous development and changed conditions of living. I quote directly from the report:

"The cost of public schools increased from one hundred forty million dollars in 1890 to one billion dollars in 1920, and the cost of salaries of teachers has increased from ninety-six million dollars to four hundred thirty-six million dollars. Enrollment in the public elementary schools has increased from thirteen million to twenty-two million in that period, while the enrollment in High Schools has increased from two hundred thousand to two million."

Did you note that the enrollment of the elementary schools in this period has nearly doubled, and that the High School attendance is now 2,000,00 against 200,000 thirty years ago?

And yet these figure are so used in the report as to lead the reader to think that there is an excessive amount of money being spent for schools, and that many attending High Schools should be encouraged rather to go to work or be required to attend trade schools. Who, one may ask, is to decide in this free and democratic country, what proportion of the citizens should not have the advantages of a High School training for their boys and girls?

The report then under the heading "What the Child should Learn" states in a dogmatic way, "He must know his own language—he must have some knowledge of elementary arithmetical processes. He must know something of the government of his country and his rights and obligations as a citizen. In this day most people would admit that this minimum must embrace some acquaintance with the processes and results of science. If this be granted, a school offering its pupils four studies to be pursued resolutely and vigorously

during the terms of years that a pupil spends in it, would afford one conception of the function of the school and the method by which that function should be performed."

To summarize further, the report mentions as superficial the subjects that have been introduced into the schools in recent years to enrich and give modern life and interest to the courses of study. These the report would eliminate as fads and frills in favor of the old type of education of four studies only, as quoted above, that the cost of education may be reduced.

The New York Times did an excellent thing in inviting a large group of well-known educators to answer this negative and misleading report under these five headings.

1. What do you believe the Schools should teach?
2. Do you feel that the Schools are succeeding in this?
3. What "frills" would you cut out?
4. Does education cost too much as the Foundation suggests?
5. What do you feel to be the greatest educational need of the United States today?

Of the entire number asked by the New York Times to write replies only one, Principal Stearns, of Phillips Academy, Andover, supported the report. His point of view is illustrated by a plea for the so-called cultural studies of former days "that train the mind," as he says, "rather than the fads and frills of today that train the hand."

But in contrast listen to extracts from the letter of Charles W. Eliot, President Emeritus of Harvard University:

"The greatest educational need of the United States today is in my opinion the adoption of the following program and discipline in schools and families:

"Enlist the interest of every pupil in every school in his daily task in order to get from him hard, persistent and enjoyed work.

"Cultivate every hour in every child the power to see and describe accurately.

"Make the training of the senses a prime object every day.

"Teach every child to draw, model, sing or play a musical instrument and read music.

"Make every pupil active, not passive; alert, not dawdling; led or piloted, not driven, and always learning the value of co-operative discipline.

"Teach groups of subjects together in their natural relations.

"Make sure that every pupil has a fair chance to learn the elements of agriculture, dietetics, cooking and hygiene. Every boy the elements of some manual trade and every girl the domestic

arts. The instruction in hygiene should include the defenses of society against the diseases and degradations consequent upon ignorance, moral depravity, poverty, and vice.

"What some people call frills and fads in schools and family life, like music and drawing, are really of fundamental importance. The variety of studies offered by the new program is essential to the discovery by every pupil of the kind of work he likes best, and the variety of elective studies in high schools and colleges is indispensable to the development of American Scholarship and to the general attainment of joy in work. A human life without joy in work cannot be a happy one. The continued success of the American Democracy in government, industries, and social organization depends upon the adoption of these principles in the bringing up of children, in management of industries and the use of leisure."

These words of wisdom are from the long-time President of one of America's greatest colleges, who is active today in everything that vitally concerns education, life, and progress.

From other educators I make these quotations: From Dr. John J. Tigert, United States Commissioner of Education, "We do not want an aristocracy of learning founded on an aristocracy of wealth. Give the child a desire for culture and then give him the tools to work out his economic salvation. I do not think we are spending enough on education. The children are the greatest assets of this country. We cannot spend too much on them. When the American people are spending annually twenty-two billion dollars on luxuries, certainly they can afford to spend more than one billion dollars on schools per year."

From Dr. Geo. D. Strayer, Director, Institute of Educational Research, Teachers' College, "It is the business of the school to prepare children for participation in all those activities which make for the common good. However specialized they may become in later life, it is essential that through education they come to have a sympathetic interest in the work of all men. Schools should give children command of the tools of investigation and inquiry. More fundamental than reading and arithmetic are the courses in shop or laboratory in which children become acquainted with processes or gain skill in home making. Music and fine arts antedate the three R's. He is a poorly educated man who lacks in appreciation of the beautiful."

From Herbert S. Wheat, Supt. of Schools, Rochester, N. Y., I quote: "Children should share intelligently and appreciatively in the fine and the useful arts through the pursuit of music, drawing and literature; of manual training and household arts, as they are related to the three great universal needs of food, clothing and shelter."

From Dr. John Dewey: "The two sides are talking different languages, for they have different aims in mind. A person who is not actually engaged in the process of re-adapting education to fit

the new conditions and purposes, thinks of education as something old and finished—something which has been going on for a long time and which has well established principles. Change looks to him like a departure from sanity and order and its results like waste and confusion. To others education is something new, almost contemporary, for which there are a few guiding questions and where principles are still being slowly, often painfully worked out. The same situation explains what some call the enrichment of the curriculum and others call fads and frills."

Dr. Frank P. Graves, States Commissioner of Education, New York, makes this statement: "A study made of the time allotment given to the different subjects in the elementary grades in the cities of New York in 1922 showed the following percentage distribution:

English language, reading, etc.....	38.6%
Social studies, history, geography and civics.....	17.0%
Elementary mathematics.....	13.0%
Health, Hygiene, Physical, Play.....	12.8%
Arts, drawing, music.....	10.5%
Miscellaneous.....	8.1%
Total.....	100.0%

Dr. Graves further says, "The subjects of drawing and music and elementary industrial arts may be called fads, yet the great mass of people do not regard these subjects as educational or financial waste. There are recognized leaders in civic life and in the educational fields who would greatly increase the percentage of time for these subjects."

William McAndrew, Division Superintendent, New York City, says: "The frills that need cutting are those connected with grammar, oral reading, memorized geography and mechanical memorizing of foreign languages."

I have presented these statements in reply to the report of the Carnegie Foundation, a report that is likely to do much harm, in order to emphasize the value placed upon drawing, art, and industrial training by some of the most influential men of the country engaged in educational work. Drawing is a universal language. It is the basis of all that is or has been produced in architecture, sculpture, painting and decoration. It is the basis of all design in industries and in manufacture. Learning to draw is learning to see, and the training of the eye and hand is of such vast importance it seems strange that its value in an up-to-date school curriculum can be questioned by anybody.

Inasmuch as art and art appreciation concern the home, the life, and the enjoyment and happiness of the people, these subjects are no longer looked upon by the majority of teachers and school officers as foreign to a general education, but as subjects of the very greatest value in training together the mind, the eye, and the hand.

More and more time is being given to these subjects throughout the country. Moreover, by this training students especially gifted may develop their natural ability for good draftsmanship, knowledge of design and art appreciation. The best High Schools are now furnishing this training and great numbers of students are doing splendid work resulting often in the choice of some form of applied design as a vocation.

There is today a great demand for young men and women thoroughly trained as designers of many varieties of manufactured objects, for interior decorators, costume designers, pictorial and commercial illustrators, jewelers, silversmiths, and workers in the various art crafts. There are many vocational and remunerative opportunities in the field of the applied arts; and as director for many years of one of the largest art schools in the country, where a great body of young men and women are trained in the various subjects mentioned, I have found it impossible to meet from year to year the many appeals for thoroughly trained students. The demand for teachers and supervisors of drawing and art in the schools has also greatly increased and we have filled from our teacher training classes over 1500 special supervisory positions of these subjects in cities throughout the country.

The advance made in art and industrial education in a period of comparatively few years has been phenomenal. In my life time, I have known of the beginning of the movement and its rapid advancement. As I think of that early beginning, and as I have had the opportunity to see and to know the work in the schools throughout the country from the Atlantic to the Pacific, and from the north to the south, I marvel continually at the extraordinary progress made. I recently heard a statement of interest made by the president of a large college in the south for the training of teachers. He said to his students, "Since we introduced the subjects of drawing, crafts and art appreciation in this college twenty-eight years ago, the thousands of young women going out as graduates have disseminated this knowledge among the children of the public schools. Tens of thousands of children in this state alone have been benefited by this art instruction and thus millions of children throughout the country have received the benefits of art training since the subject was introduced into the schools of the United States."

It is well known that these subjects have been considered of the very greatest importance in the schools of foreign nations and it is largely through the training of the young in drawing, art and design, that European nations like France have been able to produce articles of such artistic value as to greatly enrich the people through the vast exportation to our own and other countries.

As more time and attention are being given to this subject in the elementary and high schools, so it is necessary that more time and adequate training should be given to the subject in normal schools and industrial colleges that are training teachers for the

elementary schools. The work in some of our normal schools has been extremely superficial, when we consider the great value of the subject, while other normal schools have given a fair proportion of time to the subject. The minimum time that should be given to drawing and art study for students who are to go out to teach in the elementary schools, I think, should not be less than fifteen per cent of the full time of the course. Moreover, skill in drawing makes it possible for the students to accomplish much more in other subjects. In schools that are training students as supervisors of art in the elementary grades and to teach art in the high schools, the time should be from fifty to seventy-five per cent. The increase in the length of time given to this important subject has been continuous and we may believe that the normal schools and colleges devoted to the training of teachers will still further increase the length of time given, as the principals and presidents of these schools see the relationship of the subject to general training and to its bearing upon the home and to art appreciation in the life of the people in the various communities.

First of all, students should be carefully trained in general free-hand drawing that they may make the best use of their time in the applied work. There must be training in drawing as related to facts of form and to the appearance of form; to perspective sketching and simple rendering of light and shade. There must be training in design as related to the common objects of the home; to color in design and nature; to costume design; to commercial design and lettering; to decoration and to art appreciation as related to the home, to museum collections, and to the art monuments of the world. It may be truly said that the history of art in its broadest sense is the history of civilization as seen in the architecture, sculpture, painting, and decoration of epoch making periods, and art appreciation concerns itself not only with daily life and the home, but with beauty in nature and the best of the world's productions.

Art is truth and truth is beauty and beauty relates itself to the highest ideals of living.

THE REQUIREMENTS FOR BEING AN ART TEACHER

FLORENCE FITCH

SUPERVISOR OF ART

INDIANAPOLIS, INDIANA

It is said that in the most successful marriages the contracting parties are frequently of directly opposite types. Presumably, then, in searching for the perfect co-worker one always hopes to find when selecting a teacher, one would try to avoid duplicating one's own faults. Granting this, perhaps I may venture to portray the ideal individual one would like to secure when choosing an art teacher.

Let us imagine an interview. To what is one's attention first given?

1. Personality—that almost indefinable quality which cannot be taught, but may be developed, if the germ is there, and may be modified if one is still pliable. How will this individual affect her co-workers? What will be the response of her pupils to her personality? Is she adaptable, but poised, self-confident but without conceit, sympathetic but capable of giving constructive suggestion?

2. The Mental Attitude. Is it professional or personal? Is the point of view broad, derived from breadth of experience, opportunity and training—or is it provincial, due to cramped and limited experiences?

3. Age. Not in years or gray hairs, but having the spirit of youth. We all know those with gray hair (or bald heads) who are much younger than others with black hair, because they have kept alive, alert and progressive through intelligent contact with others.

4. General Education. Not necessarily a college degree nor a diploma from some one school, but a general intelligent interest in world and community affairs, some appreciation of subjects other than one's own, and an ability to use correct English.

5. A Teacher. Not merely a student or an artist, but one who can put himself in the pupil's place and give the needed help. One who realizes the importance of art, but recognizes its relation to the rest of a child's education, and does not put the subject above the child. One who is able to teach other subjects besides art.

6. Special Training. It is not necessary to list the subjects which should be included in teacher training courses. Such courses must necessarily include both theory and technic but should help the pupils to think—to have a reason for what they do. Too many learn to paint flowers and landscapes in muddy colors, and draw casts and still life in charcoal and go out ready, in their own opinions, to direct art education in the schools and tell teachers with years of experience and study what to do! They are not to blame but their training is. Too many plan individual lessons, something to draw or make—a beet in October and an old shoe in January—without any conception of arranging progressive exercises adapted to the ability, immediate interests and educational needs of the child.

7. Technic. Art teachers should be able and ready to express their ideas in graphic form when necessary, even if their technic is not faultless. Mr. Sargent says he would rather have a "drawing teacher" than a "teacher of drawing." Such expression by the teacher inspires the pupil with a desire to express himself. Good technical ability is one of the first considerations in selecting a teacher for a high school position.

8. Experience. If, however, the position to be filled is supervisory, actual teaching experience, preferably in an ordinary schoolroom, is almost indispensable. Teaching for a few weeks a small group of specially selected children in a Saturday practice class, does not give one the experience needed to understand the problems and possibilities of class room work in public schools. A supervisor must have executive ability, be able to adapt herself to an infinite variety of people and conditions, and yet be ready to help improve unsatisfactory conditions when possible. She must know more than her subject, show professional spirit and community interest, and sell her subject to the public.

How many of us can qualify? Would we select ourselves as teachers or supervisors?

REPORT OF A COMMITTEE ON ART TEACHING IN CITY TRAINING SCHOOLS*

JEAN KIMBER

HARRIS TEACHERS COLLEGE

ST. LOUIS, MISSOURI

Several years ago the City Training School Section of the Department of Superintendents of the N. E. A. appointed committees to study the subjects taught in such schools. Among these was a "Committee on Art." This committee prepared a questionnaire which was sent in the spring of 1920 to the 26 city training schools listed in the U. S. Educational Directory for 1919-1920.

Miss Weyl, knowing of this study, has asked me to make a report as a starting point for the discussion of the art training of elementary school teachers who teach art along with all the other subjects.

The aims of this study was to determine the status of art teaching in the city training schools. Replies were received from sixteen schools. The material was classified under the following heads:

I. GENERAL INFORMATION

All of the cities have two-year courses for the preparation of elementary school teachers. The time required for art ranges from 40 to 150 clock hours, not including time given to practice teaching. College credits required varied from 1 to 4. Only five of the sixteen schools allow any elective in art.

Six of the schools require no pre-requisite in art, and the others vary in asking from 1 to 4 years in high school art. However,

* The term Art was used in this report to include all those courses in art appreciation and art expression through drawing, painting, modeling, design and handwork, usually taught in city training schools, and not included in Household Arts and Industrial Art courses.

little provision is made for inequalities in preparation, with the result that students of widely different experience in art are often in the same class.

II. CONTENT OF COURSES

All the schools teach plant study, lettering, color theory, and the drawing of curvilinear objects. Two-thirds of them teach the drawing of rectilinear objects, poster design, construction in paper, book-cover design, other types of design, illustrative drawing with the necessary study of the human figure, animals, trees and landscapes.

A variety of projects is taught, and several other subjects are mentioned as peculiar to certain schools. The guiding principle in selecting content for city training school courses is the need of the city in which the training school is located. There is, therefore, a close relationship in the city's art course and that of the training school.

III. PROPORTION OF TIME ASSIGNED TO DIFFERENT TYPES OF WORK

On the average, about five-eighths of the time is devoted to technical work; less than a fourth of the time to study of methods; very little to teaching appreciation (which is handled "incidentally" in most schools); and a proportion which "could not be estimated" to practice teaching.

IV. WAYS OF RELATING THE WORK TO THAT OF THE ELEMENTARY SCHOOLS

The method commonly used is to follow the city drawing course more or less directly. In one place the city supervisor teaches in the training school; in another the teachers in the training school spend a day a week in city supervision; in a few cases the students have their practice teaching under the city supervisors.

V. AIMS

The aims were stated in so many ways and were so numerous that they were hard to classify. The following summary seemed to be the best possible:

1. Professional aims (stated in eight ways).

To develop understanding of (a) the values of art teaching in the elementary schools, (b) the curriculum (i. e., the relation of the work of one grade to the next, and of drawing to other subjects), (c) methods of teaching, (d) standards of attainment, (e) sources from which the teacher may obtain help (e. g., museums, exhibitions, books).

2. Aesthetic aims (stated in eight ways).

To develop (a) appreciation of beauty in line, shape, color, and space relations, wherever they occur in nature, the fine arts, or in objects of daily use, (b) desire to express beauty through (1) choices and arrangements, and (2) mediums of art expression.

3. Intellectual aims (stated in six ways).

To develop (a) the habit of observing line, shape, color, and space relations, (b) an understanding of the principles involved in teaching them.

4. Technical aims (stated in six ways).

To develop sufficient skill in handling the mediums of art expression used in the elementary schools to give confidence in teaching.

5. Miscellaneous aims.

VI. AIMS OF ART IN THE ELEMENTARY SCHOOL

Were expressed in 47 ways. Of these 21 were classified under appreciation; 4, general culture; 7, technical skill; 5, observation; 3, discovery of special talent; and the rest miscellaneous.

VII. USE OF BOOKS

Text-books are not used. A great many reference books are listed, but there was no common agreement on them.

CONCLUSIONS

Although there is considerable agreement among the city training schools in the content of courses, there is great variation in the length of the courses, the amount of credit allowed, and the amount of pre-requisite work. There is need for a clearer definition of aims.

The emphasis in teaching is not in harmony with aims, as stated, in the following particulars:

1. Although appreciation is given as the most important aim in the elementary school, and one of the most important in the city training school, there is practically no time given directly to teaching it. 2. Although skill is given only a third as much emphasis as appreciation, in the elementary school aims, the major part of the time in the city training school course is given to technical training. 3. Although the city training school is a teacher training institution, there is less time given to professional than to technical training.

The city training school prepares teachers for a limited field, and therefore has limitations in its course of study. Aside from these, however, its problems are the same as those of all the schools that prepare teachers. The conclusions reached in the questionnaire raise certain questions which apply to all such schools, two of these I am stating for discussion this afternoon:

1. If appreciation is the most important aim of art in the elementary schools, is it not important that it be strongly stressed in schools that prepare teachers? Should it be taught only incidentally?

2. Since teachers of art are being prepared, is it not important that the psychology and pedagogy of the subject be stressed?

SUMMARY OF INVESTIGATION OF CREDIT TOWARDS DEGREES IN A NUMBER OF COLLEGES AND UNIVERSITIES

WILLIAM G. WHITFORD

CHAIRMAN, DEPARTMENT OF ART EDUCATION
UNIVERSITY OF CHICAGO

In order to secure some basic knowledge as to the amount of art work offered in colleges and universities, a questionnaire was prepared and sent out to 30 state universities and colleges of the Mississippi Valley. As evidence of the interest college men show in this subject, I am quoting a letter from Mr. Elsworth Woodward, Director of the Art School of Newcomb College, Tulane University, New Orleans:

April 19, 1923.

Dear Mr. Whitford:

I have your inquiry of the 11th of April, and it has deeply interested me. In my opinion art in colleges needs codification very urgently. We college teachers of art seem scarcely to speak the same language, and it will be found that different subjects of great importance appear in different years in college courses.

As a member of The College Art Association of America, I have been trying to have this matter of a better understanding as to what constitutes a college art course and how the subjects should appear in sequence; what stress should be placed on them relatively and what pre-requisites should be demanded of the high school, put upon a working basis.

I have answered your questions as best I could in so short a space. Should you have need for more extended discussion, please count on me as being willing at any time to go to any amount of trouble.

Fourteen replies were received from the questionnaire. Eight of these institutions provide for a major sequence in art to be credited towards the bachelor's degree as follows:

INSTITUTION	Major Sequence in	Degree	Per Cent of entire 4 year course represented by art sequence	Maximum of 4 year course a student may elect in art
University of Chicago, Chicago	Art Education	Ph. B. in Art Ed.	25%	50%
University of Wisconsin, Madison	Practical and Applied Arts	S. B. in P and A Arts	43%	54%
Ohio State University, Columbus	Fine Arts	A. B.	25%	50%
University of Iowa, Iowa City	Graphic and Plastic Arts	A. B.	29%	29%
Iowa State College, Ames	Applied Art in Home Econ.	A. B.	9.7%	17.3%
Tulane University of La., New Orleans	Fine and Industrial Arts	A. B. Bach of Design	20% 73%	20% 73%
University of North Dakota, Grand Forks	Fine and Industrial Arts	A. B.	33½%	50%
University of Kentucky, Lexington	Fine Arts	A. B.	42%	42%

The Universities of Minnesota, Michigan and Indiana offer courses in art but the ratio of this work to the four years' course is not available for this report. The report showed that the following universities have courses especially organized for the training of teachers of art in the public schools: Universities of Chicago, Wisconsin, Ohio, Tulane, North Dakota and Kentucky.

Replies from six institutions show that no courses in art are offered at all, or that the work is comprised of only one or two courses in History of Art, as follows:

University of Texas, no course.

University of Mississippi, no course.

Northwestern University, two or three courses in History of Art.

University of So. Dakota, two courses in History of Art.

University of Arkansas, two or three courses in art.

University of Colorado, elective courses in art (14% of the 4-year course).

In practically all instances where art work is offered, 25% may be elected towards the A. B., S. B., or Ph. B. degrees.

In most of the universities and colleges where the art work is well organized, as much as 50% of the four year course may be elected from the art department.

BASIS FOR ART CREDIT TOWARDS THE DEGREE

From the data secured through this questionnaire and from information secured pertaining to the practice of universities of high scholastic standing, the following suggestions for a basis of credits are submitted for discussion:

That 25% of the college or university course be devoted to a well-balanced sequence in art.

That 50% of the college or university course (art sequence plus 25% electives in art) be devoted to courses in art, and history and appreciation of art.

That 36 actual class-room (clock) hours of art work (studio or laboratory type) from accredited normal schools, colleges and art schools, be accepted as equivalent to one semester hour of college or university credit in art.

That 18 actual class-room (clock) hours of theory (lecture course) in art from accredited normal schools, colleges and art schools, be accepted as equivalent to one semester hour of college or university credit in art.

That from one-third to one-half of the art sequence must be done in the institution conferring an academic degree upon the student.

That one year of residence work must be done in any institution for graduation, no matter how extensive the candidates' previous training has been in other schools.

It is a general practice of university and college examiners and registrars not to allow more than thirty semester hours' credit for a full year of similar work done in other institutions, and in no case is more than a total of ninety semester hours or three-quarters of the entire four years' course, credited towards a degree. One full year in residence and a part of any major sequence are usually required by all higher institutions, no matter how extensive the training in other institutions may have been. In practically all schools, twice as much actual class-room time is required for studio or laboratory courses as in the case of lecture courses for the same unit of credit.

The University of Chicago has been following the practice for the last three years of allowing credit towards its degree of bachelor of philosophy, for art work done in accredited normal schools, colleges and art schools on the basis of 120 class-room hours in art for one major of credit, or 60 hours of lecture work for one major of credit.

This is the same ratio as 36 class-room hours or 18 lecture hours for one semester hour of credit. This procedure, with one or two exceptions, seems to be administering the advanced standing problem in a very satisfactory way to all concerned.

DEVELOPING APPRECIATION ASIDE FROM TECHNIQUE TRAINING

E. H. WUERPEL

DIRECTOR, WASHINGTON UNIVERSITY
SCHOOL OF FINE ARTS, ST. LOUIS

No doubt the majority of us are confident that we know what appreciation means. We say that appreciation means an understanding of and sympathy for some thing or person. That seems simple enough; and we believe that appreciation can be developed by training. Training need not be technical, but there cannot be appreciation unless there is understanding and there can be no understanding without information. This information implies some sort of training. So much for our definition of appreciation.

How about art? How many of us know what art means? Do we mean the art of the Orient, the art of the Greeks and Romans? Or do we mean the art of the Renaissance or do we mean prehistoric art? If we look at many, if not quite all of our modern magazines of art, we will be made aware at once of a change that is going on in the field of art, a change which some of us make no pretense of understanding. We look at it in amazement and in all earnestness we ask ourselves what it means. It is not line, it is not color, it is not form that confronts us. At least it is not the line, form or color to which we have heretofore been accustomed.

It is strange and leaves us with bewilderment and dissatisfaction. We do not understand it; we do not fathom its meaning; we do not APPRECIATE it.

So in our way we are placed in the same relation to this new art as are so many in their relation to this past art. I call it past art with reluctance but it seems just at this moment to be a thing of the past. How can we possibly hope to understand this new manifestation unless we study it. If we knew what these people were trying to express we might more or less generally catch their meaning and might even find a beauty, quite new and quite different from that which we had had heretofore held up to us as beauty. It is possible that a Hottentot may be making a wonderful oration, yet if I cannot understand his words how can I appreciate his oratory. Furthermore, how can I understand the brilliancy of his style, the subtle quality of his humor, the stinging rebuke of his satire if I have no knowledge of the art of oratory. I may understand his words, or most of them, and these words must give me some idea of the theme upon which the man is discoursing, but can it really be said to be appreciation unless I know something of the artistry of it?

So, it would seem to me that in some form or another we must give people at least the bare elements of training in art in order that they may appreciate it. Technical training is not necessary, but a knowledge of the technique involved in the creation of a work of art is, from my viewpoint, almost essential.

To speak to people about beauty cannot bring to them a sense of the beautiful and if they cannot sense beauty how can they develop an appreciation for art? I believe this is true of all art—be it architecture, sculpture, painting, music or literature. Some of us are so totally behind the times that we do not understand modern poetry or modern dancing. If we could be taught the principles of the thing, the difficulties involved and overcome, we might respect and sympathize even if we did not approve, and that would be appreciation.

How are we therefore going to develop this appreciation? There can be no doubt that it seems very vital that this shall be done—but how to do it! If we had but one grade of mentality, if we had but one plane of life, it is possible that this problem would become more easy in the solving. As it is we must develop appreciation in the poor as well as the rich, in the intelligent as well as in the ignorant. We must reach all and they must be reached in terms of their own measure of intelligence.

There cannot be a fixed method of developing this appreciation. Jones may be reached in one way, Smith in another. Jones may appreciate one element in a given production and Smith, failing to see Jones' viewpoint, will have to approach the road towards appreciation from another angle, because he has not been prepared.

Now underlying all forms of art here must be some one common factor which materially contributes towards its recognition as a work of art. Sugar is the basis of all candy. We call all things candy that are made of sugar. To be sure there may be a hundred kinds of candy but you would not fail to recognize it as such the moment you discovered that it was made of sugar. You know that sugar in sufficient quantities makes sweetness and that condensed in some form this sweetness becomes candy. What is the one factor common to all forms of expression which makes these expressions take the form of art? A negro may build a shack of tin cans and burlaps and mud. It protects him more or less well from the inclemencies of the seasons. What is it that differentiated this hut from a real residence such as you and I would care to occupy?

The common element in all the arts, the element which pre-eminently makes the form artistic is that of beauty. Beauty there must be in one of many forms, but without beauty expression cannot become artistic. If we can introduce this beauty in the commonest expression, we are creating art and making of this common thing, a thing that is a joy, that is enduring in its joy. Isn't it the things, animate or inanimate, that have beauty that give us repeated joy? We speak of a flower, a gown, a house, a painting as having lost its beauty. What do we do when such an event occurs? Do we treasure it? Do we bring it forth in pride for our neighbors to see? Re-paint and re-varnish a faded, dull, drab car, a car you have been almost ashamed to drive, what happens! Your self-respect is restored, you look life boldly in the face, you feel yourself the equal of all. Same old car, same old tin and rubber and wood—but—endowed with beauty which redeems it and makes it a joy, not forever, but for the moment.

However eloquently we may preach, however well we may direct the ways of the multitude, we cannot bring them to a sense of beauty unless we show it to them. Unless an understanding exists there can be no appreciation. We must know a man's motives, be able to follow his reasoning, understand the difficulties that have confronted him before we can expect appreciation.

Art is surely no exception to this. Whether we approach the question through the realm of literature, architecture, rhythmic movement or painting can make no difference. The beauty, the REAL beauty manifested in any of these fields can be understood by the greater majority of us, if we understand the problems involved. I need not be a writer to appreciate Stevenson. I need not know how to build a cathedral to appreciate Wren, nor do I have to dance or paint to appreciate the Greek dance or Correggio. Each in its way, these expressions involve beauty and if we can train the people to see beauty, to feel beauty, to hear beauty they will appreciate art. What does this seeing, hearing and feeling mean? It means life, life in its fullest expression.

So it comes down to training people to live. If we can make people live in beauty they will appreciate it and appreciating it they will understand art.

There can be no question of what station in life we occupy nor what our vocation may be. If we can pass on to the layman a proper sense of just relations we have overcome our first problem. We must make them apply beauty to their own sphere. I remember always with pleasure going to a little English village which was my ideal of rural beauty. The manager of the estate was the father of an art student friend of mine. We were tramping through rural England and came to Thompson's native town. Each garden was kept, each vine was cared for, each window had its flowers and each gate swung on well oiled hinges. It was radiant with beauty, in perfect keeping, in perfect harmony. It laughed in the sunlight, it sang in the twilight, and it spoke of happiness and contentment.

I asked about it and was told that at one time it had been the most neglected miserable spot imaginable. That a change of ownership had brought to the country a refined and sympathetic couple who, wisely, did not burn the miserable hovels but trained the people until they appreciated beauty and demanded it. They were first given flowers from the gardens, every day, persistently. Then they were given inexpensive but good pots to hold them. Then they were "cleaned up" outside and finally they began to clean up inside, house, furniture, cooking utensils and minds. The rest followed.

That is what we must do. Create a desire for art or for beauty as manifested in art. The bewildering problem of reconciling the moderns with what we have grown up with need not concern us for the present. Let us put that aside.

Let us take people to museums, let us make the museums so attractive that they will want to go there. Let us train them through the movies. What a vast field that is. How much and how well training could be carried on through this source!

Of the thousands of young people who annually go to our art schools, how many of them really get a technical knowledge of art before they leave? I am told that only 2% of art students persist in their studies. What becomes of the 98%? Is their training lost, thrown away? Far from it. They are the pioneers who will carry on the development of art appreciation in the homes. They will know what simplicity means; they will know how to furnish a home with taste, how to dress with taste, to live less vulgarly. What a crying need there is for such training and this in not only art but it is life and we cannot possibly dissociate life from art.

When our young people show lack of reverence it is merely an exposition of their lack of training in aesthetics. If they could be made to see beauty in human relations they would be better,

more refined and I believe happier human beings. What can teach them appreciation of refinement; sensitiveness to beauty; cleanliness; order; punctuality, because lack of it is disorder and disorder is discord and discord reacts on the nerves, creating temper and indigestion. All these things count and we who have our noses eternally at the grindstone, fail to consider any side issue which may be most vital to our success as teachers. We must be broad-minded and have imagination and see that all life is but an expression of our relation to each other and to the universe. If we can grasp this and can show in our teaching an appreciation of the different stages of life's program we can surely reach a larger audience and can wield a greater influence for art appreciation. We who are supposed to know should not place ourselves on a pedestal and proclaim ourselves above the common throng. We should on all occasions mingle with the crowd, giving at all times such encouragement and such advice and such explanation as lies in our power. There need be nothing technical in this but there must be logical and developed training.

The attitude assumed by so many and expressed so often that "I don't know anything about art but I know what I like," must be used as a constructive prop in the creation of a platform on which we can stand. We know that the attitude if allowed to stand unchallenged, will lead to difficulties too numerous to enumerate. The ignorance implied and acknowledged must be used for and not against the holder of such opinions. Let the persons commit themselves either one way or another, let them be pleased with an atrocious, realistic, unsympathetic exposition of some manifestation of art. Let it be in any field. Analyze it for them, exhaust it absolutely. Show them its limitations. Do this without resentment and then show them a work of art in similar vein which upon analysis lends itself to endless, inexhaustible avenues of enjoyment.

How often we hear people say, "Every time I look at it I see something more." We must HELP them to see something more. We must put into their hand the instruments which will enable them to see more.

People seem to have an idea that it is useless to labor with people who have attained a certain age. They advocate teaching only the young, because they are the only ones whose minds are flexible enough to grasp and retain new ideas. I do not agree with this theory. It is true that a larger percentage of young people can understand more readily than elderly persons, but why deprive the older people of a joy, a real joy in a field which is as free to them as to any one in the world.

Begin with simple arrangements. Show them by experiments the use and joy of balance of line and masses. Show them actually how much they are influenced by their environment. Show how they are capable of improving their environment and you

will have driven a wedge which will lift untold deadweight of prejudice, ignorance, and ill-will. The trouble is that we teach too dogmatically. We insist upon routine, we say you cannot learn to read until you know the alphabet. That may be true in a sense, but is it entirely true, universally true?

We have a little chap in our school whose work you can see now at the art museum in our yearly school exhibition, a little fellow 12 years old. He goes to the Zoo whenever he can and records in modeling wax the essential facts he wishes to remember. These facts he uses in compositions, good compositions, alive and virile. Do you think that a thumb and rule method would do him any good? So it is with elderly people. One must be placed in contact with color because color is his natural avenue of approach. Such a person can be shown the violence of color combinations and their reactions, without alarming him with psychological terms, for after all psychology is nothing more than common sense well applied. Show such persons pictures, houses, rugs, wall-paper, flowers and what not, of different color combinations, ask them how these different combinations affect them and convince them by the very effect these colors have upon them that the things that please him are not the things that will always please him. Another group of people will have to be approached through form. They love form and it moves them. The roundness of a thing or the flatness of it gives them joy. They will look at a vase or a pot in preference to a picture. They will be interested in silver and copper because it can be given form. Show them form in the flat and they will appreciate it.

Only last week I was talking to my class about some ancient Greek jewelry now on exhibition at the art museum when I was interrupted by a stranger, a Russian, who said, "You are prejudiced, I can buy a watch chain at the 10c store that is just as good as this one." For a moment I was taken aback but I knew that for the sake of an object lesson to my class I must make that man appreciate the difference between, the 10c chain and the hand wrought delicate thing so carefully locked up in a case. I said to him, "Who deserves more credit for building a house, a man out West who with an axe hews the timbers and boards for his shack, or the contractor who hires men and machines to build a house for him." He said the house that the contractor built would be a better house, but I pointed out to him that I had asked him who deserved more credit. After an admission from him in the right direction I pointed out that this man could build a second house better than the first and a third and fourth one still better and that he could introduce things which would make it more as he wanted it. I showed him how this man became a creator and that others seeing his creation felt the joy and thrill of an achievement. Then I turned to the pieces of gold and silver, tried to visualize for him the metal in the rough, its gradual evolution into beautiful ornament; the pride of the artist, the wonderful consistency of every ornament

and then I turned to him and said "Isn't it worth more than 10c?" That man is a constant visitor Friday afternoons when I speak to my class. This week he said, "I could not understand that still life because I could not understand why a person should want to paint a brass plate and some lemons. But you talked about it and did not once mention the plate or the lemons, and—now I understand."

I believe if we will only put ourselves into the other fellow's place, see with his eyes, think with his mind, we can find avenues of approach, can throw open gateways which will lead the traveller into enchanted gardens. Once in the garden he will never tire of its beauties, will always find new objects to worship and new directions to explore, and widening their horizons give others a new interpretation of life.

We are all voyaging along an uncertain road; we must feel our way as we go, but occasionally through an opening in the dense forest, from the top of some wind-blown hill, we obtain vistas of great beauty. At first they are vague and dim, but as we look with understanding minds and sensitive eyes not only do we see the great beauty that lies beyond, but we are given the faith and courage and endurance to go on and to attain this vista, to make it our own. We must learn to see and we must not hamper our vision with the dark glasses of ignorance. It is all there, this understanding, this appreciation, if we will but let it grow, and then gathering it, make it our very own.

SOME OBSERVATIONS OF A SALESMAN OF ART EDUCATION

C. VALENTINE KIRBY

DIRECTOR OF ART

DEPARTMENT OF PUBLIC INSTRUCTION

STATE OF PENNSYLVANIA

We who are engaged today in some place of art educational work may count ourselves fortunate for there never has been a time previously when our work had so great a significance. There has been an ever increasing realization of the need of weaving beauty and art into the fabric of our every day living both in our creation and in our recreation—or re-creation in its fullest sense.

As we come to a realization of the real need of Art in our social and industrial life, and of both its vocational and cultural values, we grasp the importance of our own positions in helping to bring these things to pass and as a consequence we may be guided in all we do by clearly defined and purposeful aims to meet real needs.

The art need of the child, the community, and the State may be stated briefly as follows:

FIRST: All need sense training and a fine discrimination in the selection, purchase, and the use of manufactured articles for the person and the home. These may be described as 100% needs.

SECOND: The community needs citizens who desire attractive homes, beautiful yards, parks, playgrounds, school buildings, museums, monuments, and all that contributes to civic beauty and civic pride.

THIRD: The merchant needs salespeople with fine taste and sound aesthetic judgments, beautiful show windows and attractive advertising, for these will "sell the goods."

FOURTH: The manufacturer of textiles, wall paper, carpets, rugs, furniture, pottery, glass, silverware, jewelry, lighting fixtures and art metal products require designers and artistic craftsmen who will make these products ever more beautiful and attractive.

FIFTH: The printing industry requires illustrators, designers of book and magazine covers, artistic magazine and poster advertising, and attractive labels for toilet preparations, food containers, etc.

SIXTH: The State requires painters, sculptors, architects and museum directors. It requires teachers and supervisors of art for its elementary and secondary schools, for its colleges and universities.

When we contemplate all these needs, when we consider the possibilities of interpreting the very spirit of the true artist of happiness and goodness in work, when we think of the place art should occupy in a training for citizenship and learn of what Mr. Samuel Fleisher has done for a sordid foreign district in Philadelphia through his Graphic Sketch Club for the past twenty-five years, we are saddened when we meet those who seem to think of Art Education in terms of paper cutting or tempera color versus transparent color, or some particular stunt or "ism," and fail generally to see the beauties of the forest because of the trees.

Dr. Felix Adler helped me a lot, years ago when he said, "There is more than one avenue of approach." There is indeed more than one avenue of approach to the child and we may take advantage of varied means and media insofar as they contribute to a large and significant purpose. My understanding is that this purpose aims to help children to grow up to love beauty and express it, not alone in work but in more sweet and wholesome lives as well.

Despite the fact that the civilization of the world has molded and carved and woven its most intimate life and higher aspirations in its Art, and despite the fact that you and I have cause frequently for discouragement because in many cases it seems to be assigned to a pigeon hole in the educational desk or, if you prefer, is but a patch on the educational quilt. The following quotation from a letter by Mr. Clayton Hamilton in the Philadelphia Ledger possibly explains some of our difficulties:

"It is true, of course, that no art can successfully transcend the intelligence and taste of that public, large or small, on which it must depend for sustenance; and it is also true that those arts which are patronized by the cultivated few may be developed to finer and subtler and more exquisite uses than those other arts which must be supported by the uncultivated many. Ibsen stated in 1882, when he was writing 'An Enemy of the People':

"Bjornson says, 'The majority is always right'; and as a practical politician he is bound, I suppose, to say so. I, on the contrary, of necessity, say, 'The minority is always right.'

"Whether or not this proud position is tenable in the domain of politics, it is unquestionable in the domain of art. In any nation so large as ours it is an indisputable fact that the culture and the education, the taste and the intelligence of the majority must necessarily be inferior to the intelligence, the taste, the education and the culture of a comparatively small minority."

Let us not be discouraged or even disheartened for while there remain many reactionary ones who have no art in their souls, there are likewise those who have not accepted salvation or the terms and conditions imposed by the 18th amendment. I wish we could "sell" Art and Art Education to all the school authorities of this country as it has been sold to the educators of some foreign countries. I wish we could "sell" it to the N. E. A. and the Department of Superintendents and our State Associations and all our school directors, superintendents and principals, so they would really and truly feel the place of art in our general program as does my friend Dr. Will Grant Chambers, a distinguished educator in Pennsylvania:

"I believe in Art because I believe in richness of life. I believe in Art Education because there can be no COMPLETE EDUCATION without it. I believe in Art Education not as another subject added in the curriculum, but as an attitude and a spirit which suffuses the whole. I believe the industries, expressing the fundamental instincts of construction, are its roots; I believe that Science and History are its twin stalks, the former developing insight and skill, and the latter giving a sense of value in all which education involves. I believe that Art in the broadest sense of the term represents the flower of the plant, not only adding beauty and fragrance, but making possible a rich fruitage of democracy's best human institution. I believe that both in education and life in Art is present wherever a process calls forth in a single expression the whole nature of the individual, in an attempt to interpret and to satisfy a social need."

In order to be more successful salesmen of Art (or if you prefer missionaries) we should:

1. Be very familiar with our goods and the need for our goods. We should emphasize sense training, appreciation, vocational aspects and opportunities or cultural values as the particular case requires. (Reference to "Art in Industry" by Richards—Macmillan.)

2. We should exhibit our goods more frequently and display them in a better manner. There is a carelessness in this respect and we do not practice the design principles we preach.

3. We should secure and make use of more and better inspirational material to improve the quality of our goods. The impressive results where museum material is available may be realized in more remote places through inexpensive reproductions and advertising material free for the asking.

4. We should emphasize the value of Art knowledge and appreciation because every one needs it. Our ideas of appreciation should expand beyond the confines of what we have called Picture Study and include in addition to painting both American and Foreign:

(a) HANDICRAFT OR USEFUL ARTS—Related to food, shelter, clothing, etc. Early local crafts, etc.

(b) ARCHITECTURE—Historic development of man's shelter. Local architecture, "Know your city."

(c) INTERIOR DECORATION—One's own room. Decoration as a profession.

(d) THE GRAPHIC ARTS.—Wood engraving. Etching (how made). Lithography. Modern processes. Japanese prints. Linoleum block, etc.

(e) Art in Industry.

(f) Sculpture, etc.

(g) Great Cathedrals—Stained glass. Decorations. Carvings.

(h) Exterior Decoration—Landscapes.

(i) City Planning.

5. We should not forget that real good and sincere drawing still has good selling points because it is required of commercial artists and designers and by the trade generally. Modern business might be called a "patron saint" of Art. We need its interest and respect.

In conclusion, while we endeavor to keep our feet on the ground and try to bring the idea of Art down from the clouds into the life of the community we serve, let us not be devoid of that higher idealism that sees Art as an agency for the elimination of ugliness and sordidness and vandalism, and the building of inclinations and aspirations that are generally fine instead of coarse and that work for both individual happiness and civic betterment.

THE ORGANIZATION OF ART INTERESTS IN A COMMUNITY

LEON LOYAL WINSLOW

SPECIALIST IN ART AND INDUSTRIAL ARTS EDUCATION
UNIVERSITY OF STATE OF NEW YORK

Granted that the art department of a public school system is an educational agent concerned with the development of efficient members of the community, and that the people rightly look to the art director for leadership in matters aesthetic affecting the welfare of the community, the purpose of this discussion is to stimulate interest in the organization of art forces in all communities where the art director will take the initiative in bringing about co-operation of the various art forces. It is assumed that any effective organization of art interests will be inclusive of all worthwhile art effort in the community and that it will make not only for local solidarity among the artists, artisans and appreciators of art, but that it will also make for fuller co-operation with those more extensive movements, already established, that are being directed toward the realization of objectives that are nation-wide.

The organizing of art interests in a community is three-fold, for it must make provision for the professional, educational and general forces which are always present in all communities but which are most fully developed in those of a hundred thousand population where there are professional workers who call themselves painters, sculptors, architects, musicians, writers, designers, craftsmen, decorators, and photographers, where there are art teachers and elementary and secondary schools and sometimes professional art schools and colleges; where there is a public which is more or less enlightened aesthetically and where there are art societies and art sections of social and civic organizations. All must be carefully considered in any complete community scheme for unifying and co-ordinating art effort.

The union of art interests in a community is often promoted by giving publicity to professional and educational needs and accomplishments and through the bestowal of just recognition and encouragement on the artists and artisans who merit it but from whom for various circumstantial reasons recognition has been denied.

There is an urgent need in most cities for materially bringing together the various art forces so that effective team work will result and so that every citizen will receive and contribute the maximum of aesthetic experience, both appreciative and productive, of which he is capable. The surest means of accomplishing such a union is by bringing the art workers together bodily under one roof. Here they can work together to the best advantage, here their work can be displayed and offered for sale, and through such exhibition and enterprise the aesthetic appreciation of the community will be raised. In New York City such a union has been realized in large measure, insofar as the professional forces

are concerned, through the Art Center, which embodies a big idea that is also adaptable, though in a less complete form, in cities smaller than New York.

A name COLONY would seem to be more appropriate for the all-inclusive scheme of organization of art interests recommended for the smaller communities, for the term colony signifies an intimate union of individuals all working together for a common object and it also has the advantage of extensive use in the art field.

The ideal art colony will have its own building which should contain studios for the artists and musicians and for the teachers of art and music. The building should also include exhibition and salesrooms, a library and a theater or assembly hall. It should literally serve the purpose of centering art, and its atmosphere should be one of hospitality, beauty and sociability on the one hand and of serious professional activity on the other.

Such an ideal arrangement as the one suggested is perhaps out of immediate reach save for a few of the most fortunate and most progressive of cities. In initiating a movement in this direction the public schools or the art museum may best forward the cause by giving the colony temporary quarters and other valuable assistance. The Albany Art Colony, established last November, held its first meeting in the local City Hall and since that time it had been holding meetings in the building of the Albany Institute.

The founders of this colony believe that their organization should play an important part in educational matters in and outside of the schools and that it should use its influence to encourage better school room decoration. They have come to realize that art education means the development of appreciation, which implies taste, and the power to produce useful and beautiful things, which implies skill. The founders also hold the opinion that an art colony should concern itself seriously with the preserving of art objects in the community. The Old Second Presbyterian Church, located in Albany, a work of one of America's foremost architects at the beginning of the nineteenth century, was a masterpiece of architecture. The wanton destruction of its beauty was an important factor leading to the establishment of the Art Colony which hopes eventually to be the final arbiter in all matters pertaining to art in Albany. To this organization will doubtless fall such matters as the selection of art objects to adorn the parks and other public places. It has already passed resolutions recommending the reservation of certain properties for park purposes. It is actively concerning itself with the artistic welfare of the city in its homes, streets, parks and public buildings.

Membership in the Albany Art Colony is by no means restricted to the patrons of art. Fortunate indeed is an art organization that can boast of generous patrons. But producers are also needed as members of any live community art colony, men and women who are laboring in art primarily because they love it, although even these must manage to live physically as well, somehow.

MANUAL TRAINING ROUND TABLE

G. H. HARGITT

INSTRUCTOR OF DRAWING AND MANUAL ARTS CENTRAL HIGH
SCHOOL, ST. LOUIS, CHAIRMAN

THE PLACE OF MECHANICAL DRAWING IN THE HIGH SCHOOL CURRICULUM

LEON LOYAL WINSLOW

SPECIALIST IN ART AND INDUSTRIAL ARTS EDUCATION
UNIVERSITY OF STATE OF NEW YORK

In any complete scheme for art and industrial arts education the secondary school occupies a place subordinate only to that of the elementary school which has the advantage of exerting an influence over a greater number of pupils. Insofar as drawing is concerned, the elementary school usually has the advantage also of exerting an influence over the pupils for a greater length of time.

Systematic instruction in drawing is fundamental in all types of general education since drawing not only constitutes a graphic language in most of the trades and industries but especially since experience in drawing, both free-hand and mechanical, leads also to correct methods of planning and to more efficient choosing of the material things of life. Drawing, if properly taught, should help one to appreciate the world's master-pieces of art and industry.

In the junior high school years, art and industrial arts are generally taught as separate subjects. Art is usually a required subject, for both boys and girls on all programs. In addition, some industrial arts work is required for all the boys, in seventh grade at least, and some household arts work is required for all the girls. Mechanical drawing forms an important adjunct to most of the industrial arts courses for boys and as drafting constitutes an important industrial art, it is also taught as a subject by itself. Some instruction in it is also included in the general subject of art, and it is usually taught in connection with the home planning and household decoration work of the household arts course.

To discuss adequately the part which mechanical drawing plays in the junior high school program would involve an extensive consideration of the subjects of art, industrial arts and household arts.

Let us begin by describing a junior high school art course in which provision is made for systematic instruction in drawing, involving the principles of design and color, the free-hand and mechanical representation of form and lettering.

Throughout the junior high school period instruction may well be motivated largely by industrial and commercial interests, although such other important motives as architecture, sculpture and painting should be included. In such a scheme nature must continue to be regarded as constituting the supreme source of inspiration, although historic examples should also be made to play an important part. The industrial motive would include costumes, textiles, jewelry, silverware, furniture, lighting fixtures, ornamental builders' hardware, wall paper, ceramics, printing and machinery; the commercial motive, the advertising and marketing of industrial products, written and typed work, lettering and illustration, architecture, sculpture and painting as motives should need no further explanation.

Appreciation is the chief objective sought in all of this work, an objective which is so intangible and illusive that attempts to attain it will generally prove futile unless the teacher is possessed of an unusual amount of common sense and a thoroughly reliable method of educational procedure; for appreciation will not come of mutual admiration. It must come as the result of experience, and the experience must needs be provided. To appreciate fully, the pupil must be given an "apperceptive base" derived from actual experience with materials plus the related information required to make all activity engaged in, significant from the intellectual side.

To adequately appreciate an art the pupil should become acquainted with its source and evolution, and with its masters, past and present; and he should also come to know of its significance in our present civilization. He should be able to analyze its product by means of the senses, and he should be able thus to differentiate between good and bad materials and products, distinguishing between the poorer and the finer grades and qualities and making correct choices. He should be informed on the sources of raw materials, their composition, the processes involved, and the tools and machines used in making these adaptable to their use. Ultimately he should be able not only to apply this knowledge in the selection of products but also in their combination and arrangement. Adequate vocational and educational guidance will result from such a method, while the cultural and liberalizing elements will be amply provided.

The motive once chosen, design, representation, and lettering is each made to contribute its store of practice for the sake of clarifying and emphasizing ideas and principles as they arise. Formal instruction were best relegated to the discard except where it is absolutely required to develop new skills needed in creative expression; for self expression on the pupil's part should be the teacher's ever-present aim.

In such an all-inclusive scheme for art education a working knowledge of design is most essential. The pupil will need to know the meaning of rhythm and balance, because he cannot express himself correctly without applying these principles in his work. He will need to know the difference between the pictorial and the decorative as expressed in line and color. Structural design will be justified for him in natural forms, and good construction must be the inevitable result. The play impulse will find tangible expression in the enrichment of contours and surfaces, and historic ornament will be rightly regarded as suggesting ways of working rather than as a source of motive. To all of this, measured color will be made to contribute its fund of hue, value and chroma.

In representation, the decorative will need to be combined with the illustrative, and perspective made to contribute valuable experience in the disposition of line and mass and light, shade, shadow and reflection. The perspective of space will also be involved in the representation of beautiful natural and manufactured forms and in interior and exterior views. Technical rendering in pencil, charcoal, crayon, pen and ink, water and oil paints will each have an important part to play. Many problems will require careful lettering in capitals and lower case. Working drawings will often need to be made which will require accurate and artistic drawing. In this connection, need will also be felt for a fundamental knowledge of the principles underlying drafting; the alphabet of lines, dimensioning, the theory of orthographic projection, and the preference of the third angle. In all of which specialization must be carefully avoided.

The work of the junior high school period must be kept general. Although some mechanical drawing is included in the art course as a phase of the art subject matter, most junior high schools should also be encouraged to offer courses in drafting as such, but related, as far as practicable, with the various shop courses.

When drafting is taught as a special junior high school subject the vocational guidance aspect will need to be stressed. This would require an investigation of the part which drafting plays in the productive industries and in the trades and professions. The pupil should be acquainted with the significance of drafting in manufacturing, and he should know something of its use by the carpenter, the mason, the sheet-metal worker, the plumber, the electrician and the machinist. He should also know of the value of a knowledge of drafting to the engineer, the architect, and the landscape architect. He should inquire into the conditions under which draftsmen work and he should learn of their hours and wages, of the opportunities for leisure, study and advancement.

Special junior high school courses in mechanical drawing should, in short, give a thorough appreciation of drafting as a vocation, and they should at the same time lay a firm foundation in mechanical rendering, aiming to give considerable facility

in the use of instruments and an adequate understanding of dimensioning, drawing to scale, sections, auxiliary views, screw threads and bills of material. The development of surfaces should also be included as well as other types of drawing peculiar to the vocations mentioned.

Whereas the work of the junior high school is general and distinctly pre-vocational, the work of the senior high school tends toward the special and vocational. When instruction becomes distinctly vocational then these courses will cease to be a part of general education and will become a part of specialized training.

A flexible senior high school program should make provision in its elective system for a number of semi-specialized courses in drafting, among which might appropriately be included a course or courses in engineering drawing, cams and gears, electrical drafting, sheet-metal drafting, and architectural drafting. Some of these courses might even be extended over a two or even a three year period. Considerable practice in lettering should be given in connection with all of the courses. The instructor should insist on accuracy and careful rendering throughout.

MANUAL ARTS AND CHILD DEVELOPMENT

W. C. McNUTT,

BLEWETT JUNIOR HIGH SCHOOL, ST. LOUIS

We are told by psychologists and students of education that the passing of the old-fashioned barn, which was a part of practically every house of the past generation, has removed from the life of the child a factor which nothing can replace. The barn was the greatest means of self-education that has ever played a part in child development. Here the shop, where things were built, was usually located. The hay mow was a club-room where meetings were held, projects planned and all sorts of schemes, which play such an important part in child life, were put into execution.

While the statement that the barn has passed out of our life is true, we must face the fact that the child's interests which centered about the barn still live and are seeking expression. If Manual Arts can offer a substitute and become the child's vehicle of self-expression and self-education—and I think it can—then it will fill a large and much needed place and be worthy of our best efforts and endeavors.

With such an ideal in view we must try to get a line perspective of what we are trying to do. This means we must realize that the child's interest varies his development. There is the stage where the things he makes and the things he does all relate to the motor activities—things must go. They are built for a purpose and if they fill that purpose they are perfectly satisfactory.

Then there is the age when the boy is drinking up information. He is not worried about why things happen, but is intensely interested in all sorts of facts. Here Manual Arts can serve a valuable purpose.

Then a little later comes the desire to do things well—to make something beautiful that will win the plaudits of those whose opinion he values. So it seems to me the work should be divided into at least the three periods enumerated:

FIRST: The work in which the small boy is interested. We must be able to look back and see the things made and the work done with the eyes and instincts of a little boy.

SECOND: The work in which the adolescent boy is interested; things through which he acquires a large amount of general information and which do not require close application for long periods of time.

THIRD: The work of the youth who has reached the place where well executed work appeals, and the objective becomes skill or technique.

As soon as this is done the work of the teacher will be greatly simplified, and instead of thinking of the Manual Arts field as a whole it will be broken into its parts. Specialists in each line will be developed, and each will understand that the work in his block is up to him, and not up to the preparation the boy had under the preceding teacher.

There is a great call for a work giving an insight into the interests of children of the varying periods. Last but not least, we need a psychologist who understands the development of the child mind and who is a designer, so that he can give the teacher a theoretical ideal and at the same time offer practical suggestions whereby the desired results may be obtained.

THE APPEAL OF COLOR

Color is the greatest visual stimulus in life. That is why we urge teachers of the various arts to "Say it with color." We suggest that you say it with:

- 1—GOLD MEDAL CRAYONS
- 2—ARTISTA WATER COLORS
- 3—LECTURERS' CHALKS

Samples and Catalog on request

BINNEY & SMITH CO.

41 East 42nd St.

NEW YORK

PRINTING ROUND TABLE

RALPH W. POLK

PRINCIPAL, ROBIDOUX POLYTECHNIC SCHOOL,
ST. JOSEPH, MO., CHAIRMAN

HINTS ON CO-OPERATION

RALPH W. POLK

What I shall say will be on the assumption that, first, we are more than printers who merely follow copy; second, that we desire that printing shall hold a position of equal importance to that of other school subjects; third, that we as professional people, desire to be considered as competent and indispensable fellow workers in the big program of education. We must expect, if this is true, that we will not only teach printing and handle classes, but that we will also render a professional service that is outside of the regular routine of class activities.

My remarks will be very brief and not particularly peep; in fact I only expect to suggest the type of thing I have in mind by giving a few examples of my own experiences and observations that may be worthy of consideration.

First, I would suggest co-operation with the management of your individual school. Plan to make your work as useful and practical as possible and be ready to meet emergencies as they arise in your organization. I do not imply by this that we should accept long press runs or intricate rush jobs that interfere with the systematic instruction. I am in no wise interested, and have no patience with the exploitation of the school print shop for the purpose of maximum production.

Be ready to suggest that which your experience especially and peculiarly fits you to offer, and to carry out such ideas as will help to make your school ever more efficient and more progressive. Do not just take forms as they come, month in and month out, and "follow copy" like a reprint job. Work out ways of improving the blanks, the report forms and all other work that passes through your hands. You are, or should be, better equipped to design and organize the printing of your school than any one else, and you can render a valuable professional service in this connection.

Some time ago, I visited a school print shop in which some registration forms were being printed. The arrangement of the copy was most wretched, and altogether the job was very poor. The instructor apologized for it by saying, "The copy came from the

office that way." And I found that this same job had been reprinted the same way a number of times. I suggested that he give the copy to students as a problem to work out a better form. He did this, and a revised form was adopted, which was a great improvement.

One of my hobbies as a printing instructor has been to constantly improve the typography and arrangement of the practical work that passes through the shop. This year's commencement program must be a little better than the last. This semester's program of studies must be more systematically displayed and more legible. The poster must be made more attractive and more effective than those which have preceded it. Printing teachers should also suggest printing that will help in the management or in the activities of the school. You may know that a neat sign in the locker room may promote system and order; why not prepare copy and submit it to the office? You may know that a little folder of yells distributed before the game will help your school over the top; why not suggest it? You may know that little printed guide of the building will be very effective for visitors' day; why not suggest that? Has the cover of the course of study bulletin always been reprinted in Caslon in the same old stereotyped way until every one is tired of seeing it? Work out a new cover design and add new interest to it. If the teacher of dramatics would say, "Yes, I know these are the same old stage settings, but no one has ordered them changed or re-arranged," we would consider that teacher inefficient. If teachers of other subjects would fail to put into their schools those touches that enliven the work and enrich its activities, we would consider them lacking in professional interest and insight. I believe the same is true in the teaching of printing.

I visited a nicely organized school some time ago in which everything was very systematically arranged. There were printed forms for all kinds of activities and neatly printed notices were on the bulletin board. In a conversation with the principal, he said, "I do not know what I would do without my printing instructor. He is always ready for improving the school machinery; he is the liveliest teacher I have." That's the kind of a printing teacher I want to be.

We should also strive to co-operate with our fellow teachers. It does not cost anything and it pays big returns. There are many ways in which the elements of co-operation may be brought about among the teachers, but I will only take time for a couple of examples.

A number of printing students are studying *The Merchant of Venice* in their English classes. They are required to commit to memory that little gem beginning, "The quality of mercy is not strained." Why not let that be the copy for an exercise in composition or for a display motto card? You must provide copy any-

way, why not let it be a co-operative thing? We may find that some of the teachers have a certain plan for a book report. They are trying to keep the suggested outlines alive on the blackboards. Why not assign this as a copy for a students' job and provide these teachers with printed outlines? Possibly we see that a neatly planned notice in Room 20 would aid the work of that room. Why not see that it is printed? A great deal more might be said about the co-operation of fellow teachers, but these are some simple and practical ways for accomplishing it.

Also, I wish to say a word about co-operation with the general school administration. I suppose all of us do more or less of printing for our local school districts. Is there any way in which you may help in the preparation and organization of the school printing? Are the forms as well planned as they can be? Can you promote efficiency by suggesting changes? You know more about the organization of printed matter than those who have specialized along other lines and you should be ready to render service. We have saved considerable bookkeeping and needless red tape by suggesting changes in a set of blanks used in connection with the handling of our reference books. We feel that we have rendered a real service in doing this. We have found and corrected a lack in the attendance of manual training students at graded centers by suggesting improvements on the attendance report forms. We believe these are worth while things to do. We are now in the midst of a big bond issue campaign, in which a great deal of printing will be needed. This will all be planned by printing instructors. We will not be responsible for the plan of campaign, nor for the copy as subjects, but for the proper organization of the material. We have been called in by our board as consulting engineers on the same plane as other specialists. We think it is well worth while for printing teachers to be thus rated, and we believe more of them would be so rated if they would hold themselves ready to render this professional service.

Lastly, I would mention co-operation with the general body of our own profession. For us, this means both the educational people and the printing industry. The time has long passed when printing instructors can hold their own as teachers, and not be active members of their state and national teachers associations; I think this fact is too well known to require further comment. Certainly we need to keep in close touch with our local and national trade organizations. Every printing teacher should know the printers of his city and be ready to work with them in every practical way. The success of our work depends upon this phase of co-operation. Then we need to co-operate with any of our organizations that are putting across plans for the advancement of the industry. Undoubtedly, the United Typothetae of America is doing the most progressive piece of work for the founders of our trade education that has yet been attempted. I presume most of us have become acquainted with their suggestions for apprentice training and with

their general recommendations for the teaching of youth in the printing trade. They are attempting to assist us in bringing about a co-operation between the trade and the school that all practical printing instructors have long desired, and I believe they are the logical people to take the initiative. I have studied the work of their educational department very thoroughly, and I am convinced that all printing teachers should be ready to co-operate with them in working out problems that are most vital to all of us. I for one am ready to co-operate with any fellow worker, or local, state or national group, whose aim is to advance the work I am trying to do. I hope to see the day when all printing instructors are unanimous in this desire and when the principal watchword of our professional group will be "co-operation."

MOTIVES AND AIMS IN TEACHING PRINTING

L. J. PRITCHARD

INDIANAPOLIS PUBLIC SCHOOLS,
INDIANAPOLIS, INDIANA

In the Graphic Arts section of the Smithsonian Institution at Washington, in a case devoted to it and related objects, rests a remarkable book. It was produced, from the making of the paper to the finished volume, including the designing and casting of the type, the printing, binding, decoration, etc., by the labors of one man. And although I have never personally seen it, I am informed that is an exceptionally beautiful book. Though it is in a museum it is not there by virtue of its antiquity, for it was made only a few years ago by an American. It is there because of the ideal of a modern American and his persistent effort covering more than a score of years to achieve the making of books, every detail of which should contribute toward conveying to the reader's power of imagination the particular thought which the author desires to communicate, unaltered and undiminished.

This American, Dard Hunter, who built his own mill where he might make paper with his own hands, who designed and cast his own types, who printed and bound his books in his own shop, exemplifies the spirit of craftsmanship that might well, in a degree at least, animate teachers of printing.

But this crafts motive, the aim of which is product should, in a teacher, be subordinate and tributary to a deeper motive and a high aim.

Last year, at the Cincinnati meeting, in closing his very interesting address, Mr. Harvard G. Burge, of New York, said, "It is time to begin to think seriously of guiding, * * * and systematically knowing, studying, and loving, the boys and girls. * * * That is what they all need, and that is what you all need." Now, there is the teacher's motive, love, and his aim, to under-

stand and to help. And this motive, and this aim are simple enough, and great enough to include and govern the efforts of all of us in our work as teachers.

In considering some of the aspects of the work of a printing teacher I speak from the point of view of one whose work has been in a large measure with boys in grade school shops; and as a class room teacher, a teacher of the common or garden variety, as you might say, I do not assume to present here any panacea for all educational ills nor a final solution for any particular problem such as we all encounter. Rather I am proposing only to think out loud for a few minutes about my daily work. And if I should seem to think somewhat at random, why, it shall be your privilege to listen, also, at random.

Assuming that you will agree with me that the aim of education is intelligent thinking, let us examine this matter of printing and see what may be some of its educational values.

To begin with, I am convinced that there is a very real relation between craftsmanship and character. I aver that the mastering of technique even in a degree calls into play definitely such qualities as persistence, patience, the ability to fix thought upon and visualize future achievement, and to persevere until results are attained. And I know of no finer place to bring these qualities out than the printshop. Here the pupil is continually confronted with the necessity of conforming to correct standards in what he does; and he is able to examine and check his work in the light of his own knowledge and judgment, acquired, or being acquired through many avenues in his daily school experiences. This impersonal compulsion is one of the most excellent features of the boy's experience in the shop. By it he learns to work, to combine thought and labor, a very valuable lesson for every individual.

And the beauty of the printshop as a place to learn this lesson and to develop these qualities of character is the fact that the harvest is always so close to the sowing. For at almost any moment the pupil may prove his work, he may almost without delay view the results of his efforts and know the quality of his work. There is not the need for the long postponed fruition of his labors, so trying to the immature.

This matter of technique with its concomitant of character development is one educational value of no small importance.

A few days ago, quite without provocation, I may say, the vice-principal of our building said to me, "Mr. Pritchard, there is nothing like printing to make the boys learn to spell." And let me add parenthetically; the dictionary is a much used fixture of our printshop.

Now this indicates a second educational value of printing—the enlivening of other subjects of the curriculum. On this point I do not need to dwell unduly. It is patent to the most casual thinker that the boy who takes the work in printing is constantly

called upon to exercise his knowledge of spelling, punctuation, grammatical structure, etc. And the splendid presentation of the subject of "Design in School Printing" by Miss Matthews at the "Round Table" last year needs no elaboration at my hands to show the relation of printing to the work of the Art Department.

One point I desire to stress just here, however. That is, the putting into print of the literary productions of the pupils is one of the most compelling inducements to precision of thought and clarity of expression. Experience with the school magazine has proved this many times over, and I am confident that there are those here who will bear me out in the statement. And a fine thing about this is that even though not actually participating in the work of the printshop, the girls may share with the boys the opportunities and benefits of "seeing themselves in print." They may begin to appreciate and exercise the power of language to portray the nuances of thought with the knowledge that through their school magazine their audience has been enlarged far beyond the limits of their own class and their own school room. And this pressing back of limits, this widening of horizon is, as we ourselves know, a challenge to increased effort. It displays to one's own view the need to acquire a body of knowledge, and that our thought processes shall have direction and not wander aimlessly. And printing thus comes into view as a vehicle of thought whereby one may, on the one hand receive, or on the other hand impart ideas.

Thus as we proceed we come to consider printing as an implement with which to accomplish a great variety of work, and it has a value to teacher and pupil over and above that of an interesting manual activity. The pupil begins to be something of a craftsman. He is not content simply to make words out of letters and to arrive at an impression of them in ink upon paper. He begins to want to express thought, and to do it in a beautiful and satisfying way. It ceases to be necessary to persuade him of the importance of technicalities. Gaucheries of language or of typography become apparent and objectionable to him. I have had boys bring to class, unasked, the products of outside shops and subject them to analysis and criticism as to typography, design, etc., disclosing a well-developed appreciation of the art side of printing; an appreciation as refreshing and gratifying as it was surprising. And this from lads of the seventh and eighth grades of common schools, whose opportunity to study printing was limited to an hour and a half a week during the school year.

Having arrived at a position where skill and knowledge are sufficiently developed to permit us to consider printing as an implement rather than an end in itself we are prepared to find in it an educational value or perhaps we should call it opportunity which to my sense exceeds, though it does not supplant, any of the others.

Over and above training, over and above knowledge, there is yet another aspect of the problem of education with which earnest

and conscientious teachers everywhere concern themselves. It is that product of educational effort which insures that both training and knowledge shall serve to benefit both the individual and the community—that determines that the career of the individual shall be constructive, and wholesome, and admirable. Perhaps the best word to express my thought is enlightenment. It is desirable that the mental and physical powers of the individual, gained through education, shall be governed by an enlightened quality of thought—which in the last analysis, is the only really intelligent sort of thought.

It is not sufficient that people should be educated to earn a livelihood. They need an education to know how to live. They need to know how to appreciate that which is edifying, for it is only through appreciation that true values become apparent. They need to have enthusiasms for those things which are refined.

Now, printing in our schools can be made to contribute to these ends no less than other subjects. Through the work in the printshop, the moral sense of not only the pupils of the shop but of the entire school can be appealed to in the most natural ways and on the most appropriate occasions. Individual strength of character, and grace of thought and charm of personality may be awakened and developed. Humanity and kindness, honesty and sincerity and obedience, these may be made to become active throughout the school life through the work in printing as well as, for instance, through the poster work of the Art Department on such an occasion as the "Be kind to animals" week and others that will readily occur to you.

The printing is a most natural avenue for the pupils to receive and express ideas and ideals, both as a separate form of activity, and in connection with all the other departments of the school work.

So we recognize at least three aims which we may safely say can be accepted by all teachers of printing. These three are training, knowledge, and enlightenment. I realize that under varying conditions and in different kinds of schools the printing course will of necessity be widely divergent. In one school the course will be vocational and in another simply cultural, but I do not maintain that no circumstance can justify a teacher in wholly ignoring any one of them. They are each to a certain extent basic.

THE CULTURAL VALUE OF PRINTING

KATHARINE M. STILLWELL

INSTRUCTOR OF PRINTING, SCHOOL OF EDUCATION
CHICAGO UNIVERSITY

Be the purpose of school printing what it may, we shall miss an educational opportunity if we fail to grasp the need of emphasizing the cultural side of our work. This is even more es-

sential in the vocational school than in any other, for the boy who follows a specialized course and goes into industry early misses many of the cultural advantages that come to the child in a general course; and this lost opportunity should be partially offset by his printing teacher's conscious effort in the direction of culture.

In the few minutes at my disposal this afternoon, I have chosen to speak on three points, out of a much larger number I might have selected, which I consider means to this end: namely, the background of this subject, historic and modern, the essential features of a school magazine, and the use of collections of printing as setting standards of accomplishment.

There is first the historical background of the subject. The student always values his work more highly if he sees its origin and growth in the past, and its relation to the present—to the life about him toward which his face is set. This student value alone is sufficient reason for teaching the story of this work from the time of picture writing on bones or cliffs to the making today of a modern newspaper.

In teaching this subject as in any other, the method is conditioned by the interest of the pupil, his past experiences, and the knowledge he brings to the subject. Nearness in time may not be psychological nearness. The material at hand is also to be considered. In some classes it may be advisable to start with the work of today, by visits to shops to study the press in its various forms; to see the making of foundry cast type; to learn how the linotype and monotype machines compose type, followed by a visit to a large newspaper plant to see these things in use and to learn about the many different operations and workers employed in the process of providing us with our daily paper. Then there are the engraving establishments, well worth study, where the pupils can see the making of zinc etchings and halftones.

First-hand knowledge is always desirable and can be supplemented by readings and a study of pictures which are then more interesting. But if direct knowledge is not obtainable, much can be done by the use of books, oral descriptions, and pictures, alone.

To a different class of students one might choose to introduce this subject by going back to its beginnings and tracing the events in chronological order. No fictitious interest is needed at any point. The average pupil wants to know about the invention of the alphabet. His interest in puzzles, and particularly the rebus, will help him to understand an explanation of its development from picture writing and the facts he has learned about King Tut's tomb will account to him for the Books of the Dead, found in other Egyptian tombs. When he sees the strange hieroglyphics that were cut in rock he will probably inquire how the people of today learned their meaning, and then he may hear about the Rosetta stone.

An account of the clay tablet likewise looms big as a chapter in this history—developed as early, if not earlier, than Egyptian writing. The pupils should learn that not all the books in the world have been on paper, printed in type and housed in modern libraries, but that 22,000 clay books taken from the ruins of Ninevah are to be found in the British Museum. They should know that these curious characters impressed in the wet clay were used by the people in letter writing, in bookkeeping, and in all records just as we today, use print.

The students should learn also about the Greek and Roman scrolls, another way of making books, and be made familiar with the work of the monks and scribes. If they have not access to original copies, then fac-similes of the beautiful calligraphy and illumination of the Middle Ages should be shown them. Fac-similes of some of the pages of the Book of Kells, that wonderful 7th century work of the Irish monks, are also I am sure, to be obtained.

The block books which suddenly flooded Europe in the 14th century were an interesting development, and since they were cut in wood may be taught in connection with wood-block printing, a topic which should not be omitted.

The medieval library, connected with the church or monastery, with its scriptorium for writing books, its book stalls and the books themselves chained to the desk, will also prove interesting to the class.

Most of these things of course cannot be learned first hand. But a museum, if near enough, is a source of much information, as are public libraries and art galleries.

The study of the printed book—the early printed book and the modern one is of great value in this course. Examples of finely printed books should be chosen and the pupils taught wherein their excellence lies. Many of our modern books fail in both legibility and beauty, but I want to call your attention to a new MacMillan book published in 1922, "Design in Industry," by Charles Richards. It illustrates so perfectly my idea of what a book designed for use should be that I wish to point out some of its features: The type is well chosen, the paper has an interesting texture, the ink is good, producing an even tone on the page. The proportions of the type mass is pleasing and the margins follow the manuscript tradition adopted by the early printers. In manuscript books two pages facing each other in the open book were considered the unit, and the margins were formed in the proportion of $1\frac{1}{2}$ to the inner or binding edge, 2 to the top, 3 to each side and 4 or more to the bottom. The early printers used this rule with the freedom they employed in all their work. Our best modern printers also use it with a great deal of variation but they show in their work their knowledge of the rule.

The story of bookmaking is not complete without a study of paper. It begins with papyrus, although it is not in a sense true

paper, which is followed naturally by vellum and parchment and so on through ancient methods of making paper by hand to the work of our modern machines. There should be, too, a study of the various materials used in paper making, flax, linen and cotton rags, straw, wood. Some reference, also, should be made to the experiments our Government is carrying on with a view to finding other materials from which the cellulose can be cheaply separated and used for making paper.

As a second point in the cultural study of printing, I want to make a plea for a school magazine that shall be of cultural value. It is essential that the English be good, clear and as well written as possible, certainly with no mechanical errors, and interesting as to content. I think it should all be original copy. The printina should be good, free from defective type and without typographical errors. Much attention should be given to press work (usually more pressure and less ink) to the end of securing an even tone uniform on every page.

The style of the magazine, determined by teacher and pupils, should be consistently adhered to throughout the book. Children's work is crude but it need not be poor. The magazine should aim at quality of work. No other is educative.

My third suggestion is that the pupil's standard of work can be raised by showing him what others have done. For this purpose collections of fine printing should be made and frequent exhibitions held. The exhibit may at times consist of the best work of the pupils themselves. It may at other times contain only the work of the trade. Or the two may be exhibited side by side. Book illustrations and pictures made by the different reproductive processes may be shown. An exhibit may be made of different sorts of paper and the uses to which these are best adapted may be explained. A finely printed book exhibit may contain examples of both early and modern work, as an instance of the latter, the MacMillan book just referred to. Once exhibits are started the pupils themselves will think of many ways of making them useful (and perhaps you will have as I had the pleasure of receiving a discarded Aldine book unearthed by a child from the attic). Printing is in the schools. I think it has come to stay. It devolves upon us, the teachers, to make it worth while.

VOCATIONAL ROUND TABLE

BERNARD W. NOEL
CENTRAL HIGH SCHOOL
ST. LOUIS, MO., CHAIRMAN

KEEP OUT OF THE WHIRLPOOL

CHARLES A. BENNETT
EDITOR, INDUSTRIAL EDUCATION MAGAZINE
PEORIA, ILLINOIS

Any one who has lived near a river in the northern belt of states of the United States has seen the ice breaking up in the spring. He has seen the chunks, big and little, come sailing and tumbling along, throwing out shafts of silver light this way and that. He has seen the big chunks pile up at some bridge or bend and then, all as one mass, rush forward with tremendous force scraping the bottom of the stream and grinding away its banks. He may have spent hours watching this display of river power. If he has, he is quite likely to have been attracted by the conflicts of forces in some little bay or whirlpool. He has watched the cakes come in and sail around and then go back in their course, only to be met by others and driven in again. Some have been shoved a little to one side of the main current where they seemed to hesitate before making the next move. Then new conditions would break up their hesitation; some would disappear from sight; others would go into the whirl again, and still others would be released to go on down stream in the main current.

The various lines of school work that go under the name of vocational education seem to be in or near such a whirlpool at the present time. Some of them have gone in with a rush and have been caught by the whirling forces beneath. Then they have hesitated; some of these have disappeared; others have been forced into the whirl again, while still others have gone sailing down stream with the main current of education.

Keeping the analogy for one moment longer, it would seem that the more the various lines of vocational work can be kept near the middle of the stream of education, the more they can avoid the troublesome whirlpools, and consequently, the greater service they can render to education as a whole.

Let these two paragraphs serve as an introduction to the two propositions to be discussed in this paper:

I. The present-day tendency to organize teachers and courses of instruction as vocational on the one hand and non-vocational or cultural on the other is unfortunate, unwise and illogical.

II. A better division of the field of education, so long as there must be any division at all, is to have the manual arts and applied sciences, whether vocational or non-vocational in their intent, in one group and the traditional academic subjects in the other.

Presumably the ideal situation would exist when there were no division at all, provided adequate attention were given to the manual arts and applied sciences, but that ideal situation is not likely to be brought about in this generation, and certainly not without an organization to keep the merits of these arts and sciences within the consciousness of academically trained educators and an academically trained public. In some respects the division advocated may seem undesirable, but when considered in its larger aspects it is the most satisfactory. It is the division that has been in existence ever since the time of Bacon and will have to continue in some measure until the time comes when there is a balance of thought power and practice among educators between the forces that contend for the traditional, the classical and the speculative, on the one hand, and those who advocate the modern, the rational, the practical on the other—when the new unity of educational thought which is gaining headway in our time shall have become the predominant educational thought that governs our educational organizations and the curricula of our schools.

When, at the opening of the seventeenth century, Francis Bacon stepped out of the beaten track of those who found all learning in the writings of antiquity, he started a new force in educational thought which has continued to gather strength, until today it has become the division of education that I have referred to as the modern, the rational, the practical. When he said that nature and the arts of daily life should become the basis of a new learning, when he emphasized the importance of experimental work in science, when he sought to recover the manual arts from the dishonor of being regarded as "familiar and vulgar"—he provided the motive force in education that later developed our modern schools of applied science and the manual arts (and by the way, Bacon used the term manual arts). At that time among scholars, as he said, it was "esteemed a kind of dishonour unto learning to descend to inquiry or mediation upon matters mechanical, except they be such as may be thought secrets, rarities and special subtilties." His attitude is admirably illustrated in the story he tells of the philosopher who gazing upward to the stars fell into the water. If he had looked down, said Bacon, he might have seen the stars in the water, "but looking aloft he could not see the water in the stars. So it cometh often to pass, that mean and small things discover great, better than great can discover the small."

It has been the propagation and development of these germ ideas of Bacon through three hundred years and more that have given such subjects as we represent a place in the schools, and we would do well not to forget our inheritance and also, whither we are going. We would do well to consider what kinds of subdivision we can afford to make, remembering that the opposition to Bacon's theories is still alive and active even though we do dream of an educational millenium and have some reason to believe that it is nearer at hand than ever before.

The present movement for vocational education has done a real service to society; (1) because it has pointed to the fact that the schools have too often lost sight of the worker in their mistaken eagerness to steer everybody to the highest point in the education system—the university; (2) because it has analyzed the processes of industry and agriculture and housework and had made known to the school-men the particular demands of the employers and the needs of the employes; (3) because it has carried forward the spirit and primary purpose of the earlier movement for manual training and domestic economy in the schools. But there is danger that the vocational movement will be kept at the very outer edge of the educational stream where it will be subject to whirlpools and to the friction of the banks, or even that it may disappear as such before it has accomplished its great purpose.

As pointing toward one of the dangers, let it be recalled that one of the reasons set forth for a sharp division between vocational and cultural education has centered around the contention that modern industrial occupations have become so sub-divided that highly specialized courses should be given in the public schools to prepare workers for these diluted jobs.

On the other hand the difficulties in accomplishing this, and its excessive cost compared with certain other school work, and the conflict of theories of education have raised the question whether it is really the function of the public schools to fit men for these highly specialized jobs. Then, too, the question has arisen whether the industries want or expect it. Much depends upon the character of the job. In the case of some of these jobs it has become clear that the specific preparation needed can be given most economically and efficiently in the industry where conditions are favorable, provided the individual has the right kind of fundamental preparation. This, as stated by industrial employers over and over again, includes first of all, the primary virtues such as honesty, perseverance, sense of responsibility, etc.; secondly, practical habits of thought and action with reference to industry in general which may become the basis of skill; and, thirdly, as much knowledge of the materials of industry, of science, and of human relations as possible; and, finally, the right attitude toward employer, toward fellow employes, and toward work.

As soon as all these are considered fundamental in preparation for jobs the term vocational education becomes a misnomer, for

it is for the development of these very qualities in future citizens that the whole scheme of general education exists. Indeed, it will take the home and the church and the public schools all working together in a higher degree of efficiency than they ever have worked to accomplish this. When the vocational school attempts to do this it is attempting a good thing—a necessary thing, but it is not a distinctive thing that needs to be differentiated and designated as vocational education. The difference between a vocational course and a cultural course is therefore reduced to a relatively small quantity.

Another danger is in the present separateness of the appropriation for the maintenance of vocational courses and, coupled with it, the difficulty in proving that the results gained through these separate appropriations are adequate in kind to justify the separateness of the budget. I do not forget the advantages that have come in many cases on account of this scheme of Federal aid and State aid, but I am also aware of the fact that if, for example, the appropriation was made solely to train men for certain specific trades and if the history of those men were followed after receiving their vocational training, it would be discovered that the proportion of those men remaining in the trades for which they were trained would be regarded as too small to justify the expenditure. For that reason, in part, vocational courses are swinging away from the all-day type to the evening and continuation type. But the same is true in evening school work, though perhaps it is not yet so evident because the men are already occupied in the trades for which they are taking training or they are in some kind of industrial occupation. Concerning the continuation school, it may be said that in any good school of this type the major part of the instruction is manifestly cultural in character, though not the same in spirit and method as the work of the regular day school.

From the standpoint of the broad-minded educator I see no ground whatever for finding fault with the fact that vocationally trained machinists become garage owners or engineering students or enter any one of a score of different occupations. Nor is there cause to complain because the continuation school student gets a large fraction of general culture and a small fraction of specific training for his job out of the course that is subsidized under the Smith-Hughes Act. This is just as it should be. But there is unsettledness and more or less danger in the fact that the specific industrial ends often prescribed and toward which many present vocational courses are supposed to be headed can not be reached if the courses are kept up to an educational standard worthy of the traditions of American public education. And I do not doubt for one moment that such traditions will be respected in the future. The vocational courses must also be cultural.

It is not necessary to mention other dangers in the present situation before looking toward the remedy. To me it seems clear that the only safe course for vocational education is to cease separat-

ing itself from general education and with its present facilities and its highest ideals, to co-operate with and influence general education in every reasonable way. Only by so doing will it be sure to keep in the main current of the educational stream. At the present time vocational education has accumulated considerable force. Let it not be lost by undue separation nor by extreme diffusion. On the other hand, let it multiply that force by close alliance with similar forces in general education. These forces are represented by the terms art education, manual training, industrial arts, home economics, etc., which are a part of the curriculum of general education. Such an alliance is in harmony with the history of educational progress for the past 300 years. In a broad way it is in harmony with our great industrial and economic development in America, even though it may not immediately meet certain specific demands. And it is in harmony with the teaching of modern pedagogy.

And if certain recent events mean anything, they indicate that such an alliance is only a reasonable safeguard against possible reactions in the future.

As a step in this direction I wish to commend the suggestion of a great national association of vocational, art, industrial, commercial and home economics teachers which shall function nationally, regionally, and locally, and in so far as practicable, in co-operation with the National Education Association.

In closing I wish to repeat the two propositions with which I began:

I. The present-day tendency to organize teachers and courses of instruction as vocational on the one hand and non-vocational or cultural on the other is unfortunate, unwise and illogical.

II. A better division of the field of education, so long as there must be any division at all, is to have the manual arts and applied sciences, whether vocational or non-vocational in their intent, in one group and the traditional academic subjects in the other.

This is the safest alignment for vocational education.

HOME ECONOMICS ROUND TABLE

ELLEN HILLSTROM

UNIVERSITY OF WISCONSIN, CHAIRMAN

HOW ART TEACHING CAN BE MADE A MORE VITAL FORCE IN A COURSE FOR HOME ECONOMICS

ESTELLE PEEL IZOR

HEAD OF ART DEPARTMENT

EMMERICH MANUAL TRAINING HIGH SCHOOL

INDIANAPOLIS, INDIANA

I am asked to tell you of a correlation of the clothing and art departments of Emerich Manual Training High School of Indianapolis—a correlation which has existed for many years, which has been and continues to be an outgrowth of a clear understanding between the two departments. There is little or no overlapping of the work in either department, but there exists a helpful and ready co-operation.

It is the duty of the costume section of the Art Department to teach the principles of line, form, design, and color, as these relate to every phase of dress, and to make evident the fact that art principles answer directly to the real needs of daily life.

In the first few problems of Costume I, we endeavor to teach through simple problems, what constitutes good spacing in dress, which must result in a conscious effort on the part of student to secure good proportions, and through this, to secure variety and contrast in unity which produce harmony. We do this through discussions and through the making of striped or plaid designs suited to wool, cotton, linen, or silk fabrics. Everything we teach in costume classes relates directly to dress. The students' results must prove in the affirmative the question, "Would you wear it?" We study people in general, lines suited to individual types, the suitability of dress to the occasion and gain an elementary knowledge of color.

We do not try to correlate every problem. In fact, in costume I which correlates with Clothing II, we have no definite correlation of problems further than to teach students the up and down of plaids and how to lay patterns on the paid materials out of which they are to make their dress. We endeavor to give the girls in

Clothing II a basis for the understanding of line and color, so that they may choose intelligently the line and color best suited to themselves for their wash dresses which are made in Clothing II. In Costume I we endeavor to lay a good foundation for the study of self which comes in Costume II.

In Clothing III—Costume II there is a close correlation in every problem.

COSTUME II

CLOTHING III

- | | | | |
|---|--|---|---|
| 1. Color | { the complexion
and
the material for self
applied to the party
and an All-Year-Round
Dress for self. | } | for a party dress
an All-Year-Round Dress to
be made in Sewing III. |
| 2. Design of Blouse
Cutting of pattern | } | | blouse to be made in Clothing III
from costume pattern. |
| 3. Design of Wool Dress for self—to be made in Clothing IV. | | | |

This is an intensive course and may be extremely profitable and practical if taught wisely.

We have tried teaching color in many ways. By means of theory of color through use of water colors. By association—i. e., by becoming familiar with color combinations from actual observations and experiments with colored fabrics so as to be able to tell what the general effect will be. Because of the limited time and inexperience of the girls we have found we can give them a much broader and more workable knowledge of color through the use of colored papers and colored dress fabrics. We have all the Prang Charts, all the Munsell charts, and all types and kinds of colored papers. We surround the girls with as beautiful examples of color schemes and dress materials as we can find, using many Museum pieces of Ancient, Renaissance, and modern fabrics. We find through this method that the girls gain a far wider, and more usable knowledge of color, and that they are able to make more intelligent selection of materials for their dresses.

We find, too, that we obtain more originality when the design for the dress is based on historic costume. The student must know the prevalent lines of each season's costumes, must be alert to each season's new materials, and know the radical changes brought about by some whim of fashion. She must be alive to the possibilities of using these in her modernized adaptation of historic costume. She may find her inspiration from many sources—such as armour, national costume, or period costumes. But she must create for herself a standard of Dress in line and color which is distinctive and characteristic. When she has done this, the girl of fine taste will avoid an indiscriminate following of fashion, because her choice is based upon her silent obedience to Art principles.

The problem of a blouse which is made in Clothing III is a practical one. It combines the constructive design as well as the aesthetic; for the design is made in costume class. The pattern is modelled with us. The blouse is cut from our pattern and made in Clothing II. With each problem comes a lesson in shopping. We consider it a necessary part of the training that the girls know how to pick and choose among the abundant materials in the stores. So the girls bring samples of materials which they wish to use for their dresses, whether they be cotton, linen or wool.

There is always a close working together of the two departments about the final design and choice of material. Certain elements are determined by the Clothing Department and others by the Costume. For example: the Clothing Department may say that the material for wool dresses must not exceed \$2.50 per yard and that total cost not to exceed \$10.00. The blouse is to be made of cotton, washable materials, the color and texture of the materials are determined by the Art Department. Frequently we have a meeting to discuss essential points before the lesson is given and agree upon certain essential elements. When the design for a blouse or a garment is completed, it is sent to the Clothing teacher for her O. K. since she knows the sewing ability and skill of the designer. For we have found a student may be skilled in the art of designing and very feeble in sewing or vice versa. We are glad to have the Clothing teacher's judgment of the girl's capacity to make what she has designed, as the Clothing teacher is glad to have our help in design, line, color and fabric of the dress.

Now, the question of time: Costume I and II each require a semester. Our classes are divided into two sections. One section spends two periods daily for two weeks in Costume while the other section is in sewing. Then the sections are changed. So we alternate throughout the year. A credit is given each semester for the combined work, that is, one-half credit for clothing, one-half credit for costume.

There is no choice about taking Costume. All girls who take Clothing II must take Costume I, and Clothing II girls are required to take Costume II. There is no exception. Clothing I and IV and above do not correlate with Costume.

Our work deals directly with the designing of the costumes—morning, afternoon, party dresses, all-year-round dresses, blouses, wool dresses, etc.—and an understanding of and an appreciation for the fabrics from which these garments are to be made.

We do not give our time to accessories—such as designs for embroideries; monograms, etc., which an Art Department is frequently called upon to do. Our design is fundamental—that is, deals with the fundamental structural lines of the dress—the actual designing of the costume which requires special cutting of patterns or the remodeling of patterns in order to follow out the design.

The individual girl herself is an important item in the problem and the most interesting one, for if we can awaken her to a realization that beauty is the result of the principles of art, and not a mad pursuit after fashion, we feel we have not worked in vain.

ART PRINCIPLES USED IN TRADE DRESS DESIGN WORK

FLORA E. HENKE

CONTINUATION SCHOOLS, ST. LOUIS, MO.

We are generally agreed that the American women are well dressed. Have we not the trade dress designer and styler to thank for the opportunity to select appropriate designs? Perhaps a study of their methods and art principles used will help us meet our problems in the field of art instruction as related to garment construction for home use primarily.

In the present commercial dress design field two types of designers may be met. One works with the cloth and drapes the model, while the other uses paper designs sketches. The first type of designer drapes the material, develops the pattern, cuts through and fits the garment and then may subject the model to be sketched for record purposes. This type of designer seems to prevail. Perhaps the play of light and shade due to cloth texture may be utilized better when the cloth is used in the development process.

The practice of draping, cutting and fitting garments utilizes an understanding and appreciation of line, body proportions or anatomy, and light and shade. A scientific and artistic feeling for color, a sensitiveness to new ideas, and a rich imagination are much used assets. Have we not an abundance of teaching possibilities presented in the developing and shaping of the above used abilities? Are they not as vital in the unfolding of home garment construction possibilities as in the larger field?

The influence of cloth weaves and textures has been mentioned before but in addition these two factors play an important part in the garment decorations. Decorations are much influenced by historic motives and an appreciation of the best design elements in museum collection, and illustrations offer the teacher of art a rich profitable work field.

Many of present day courses labelled "Costume Design" seem to aim at costume illustration instead. Can there be any true artistic expression without the handling of the actual medium or material needed in the finished expression? We are somewhat satisfied with the product of present day designers—why not utilize their experience, points in training embryo designers for home or trade? Imagination is a factor of original endowment but all others used in this field are matters of training and experiences. Technical limitations are present in both art and operation fields

so that it may not be advisable to design artistically while lacking the ability at least to direct the operation process. Hence the question arises in "Costume" teaching "Shall we have an Art and a Sewing teacher in one individual?" Should we expect our "Dress-making" teacher to teach the art principles she is constantly applying? Perhaps by such means Art will function in all lives as it really must for the highest development of the lives.

RESOLUTION

The following resolution with regard to related arts was passed at the Home Economics Round Table and a copy has been sent to Miss Harriett Goldstein, of University of Minnesota, who is chairman of this Related Arts Committee in the Home Economics Association:

"That it be the expression of this meeting that a section of related arts be formed in the Home Economics Association and that it meet twice a year—once with the American Home Economics Association and once with the Western Arts Association."

BUSINESS MEETINGS

MINUTES OF THE BUSINESS MEETING, MAY 1st, 1923

SECRETARY L. R. ABBOTT

DIRECTOR OF MANUAL TRAINING AND INDUSTRIAL EDUCATION

GRAND RAPIDS, MICH.

The meeting was called to order by the president, Miss Hayden, who announced the committee on resolutions as follows: Mr. Bennett, Mr. Vogel, and Miss Fitch. The next business in order was the election of the nominating committee, nominations being called for and the following persons were placed in nomination, Mr. Ege, of Cleveland; Mr. Cotter, of Toledo; Miss Fitch, of Indianapolis. Being regularly moved and seconded the secretary was instructed to cast a ballot for Mr. Ege, Mr. Cotter, and Miss Fitch as members of the nominating committee.

The secretary announced that he had cast the ballot of the Association as per instructions. Miss Silke moved that the Resolutions Committee be requested to send greetings by telegram to the Eastern Arts Association, which would be convened in convention at Providence, Rhode Island, on Wednesday, May 2nd. Carried.

The meeting then adjourned at 4:00 P. M.

MINUTES OF THE FINAL BUSINESS MEETING HELD ON FRIDAY AFTERNOON, MAY 4TH, 1923

The meeting was called to order by the president, Miss Hayden.

The secretary reported a total membership to date of 420, stating that 222 paid memberships had been received at the registration desk during the convention. He also stated that only 150 railroad certificates had been deposited, indicating that a large number who could have secured certificates had failed to avail themselves of this privilege.

The report of the auditor for the Treasurer's Report for 1922 was called for which the secretary read as follows:

"I hereby certify, that to the best of my information and belief, the statements presented correctly reflect the financial condition and operations of the Western Arts Association for the year ending September 1, 1922, and that they are in accord with the audited accounts."

Respectfully submitted,

(Signed): RAYMOND T. FELL, Auditor.

TREASURER'S REPORT

RECEIPTS FOR FISCAL YEAR ENDING SEPTEMBER 1ST, 1923

Cash on hand Sept. 1, 1922.....	\$2,303.59	
Membership Dues (505).....	505.00	
Bulletin Subscriptions (505).....	505.00	
Advertising.....	652.00	
Sale of Reports.....	26.50	
Commercial Exhibitors.....	735.16	
Interest on Bond.....	20.00	
Bond D-110 Book Value.....	501.25	
		\$5,248.50

EXPENDITURES

Publications.....	\$2,380.71	
Program Expense.....	471.74	
Badges.....	9.47	
Editorial Board.....	204.00	
Secretary's Office.....	125.75	
Secretary Attendance at Convention.....	138.85	
Clerical Help at Convention.....	55.00	
Bond for Secretary.....	2.50	
		\$3,388.50

SUMMARY

Total Receipts.....	\$5,248.50	
Expenditures (total).....	3,388.50	
Balance Cash in Bank, Sept. 1, 1923.....		\$1,358.75
Bond No. D-110 Book Value.....		501.25
	\$1,860.00	\$1,860.00

NOTE:—The Treasurer's Books will be audited and the report will appear in the February Bulletin.

Mr. Hargitt reported for the program committee that there seemed to be little need of making a report as all those present had been privileged to note themselves the work of the program committee but that he would state that the committee expected to be able to keep within the budget allowance, \$600.00.

The exhibit committee offered no report as Mr. King, chairman of the committee was obliged to be busy at that hour in clearing the exhibit hall which had to be cleared by five o'clock that night.

There was no report from the Editorial Board as no member of the committee was present. The chairman of the council, Mr. Lake, was called upon to make a report for the council but asked the secretary to make the report in his stead.

The secretary presented the suggestion of the council that a special committee be appointed to make a special membership drive and also presented the budget which has been formulated for presentation to the association as follows:

EXPENDITURES

For Printing.....	\$1,500.00
Badges.....	15.00
Program.....	700.00
Exhibit Committee.....	50.00
Editorial Board.....	200.00
President's office.....	25.00
Secretary's office.....	300.00
Miscellaneous.....	200.00
<hr/>	
Total Expenditures.....	\$2,990.00

RECEIPTS

Memberships (500).....	\$1,000.00
Advertising.....	500.00
Sale of reports.....	10.00
Commercial exhibitors.....	1,460.00
Interest.....	20.00
<hr/>	
Total Receipts.....	\$2,990.00

Reports of Special Committees were then called for and the secretary read the report of the committee on Use of Museums and Museum Material as follows:

**REPORT OF THE COMMITTEE ON ART COLLECTIONS
AVAILABLE FOR PUBLIC SCHOOL USE. MAY 4, 1923**

This committee was appointed last year at the request of the outgoing Committee on the use of Museums and Museum Material, the request being made before the committee had heard Miss Brison's comprehensive report on the subject. The new committee, believing that its greatest value would be in following up the Brison report, sent out a questionnaire to discover what art material was in use in the schools, what use was being made of the Brison report, and what additional material could be furnished.

Only thirty-five responses were returned, and these largely from schools not far removed from museums. Many of the members wrote that they had not seen the report, and wished they might have it. Only five had used it; but one of those had one hundred normal school pupils copy pertinent parts of it. The report would be used more widely if it could be published in pamphlet form.

The questions follow with a report of the responses:

I. What art material have you used as inspiration for your students?

In answer to this question ten per cent of the teachers reported that they used files of printed productions culled from many sources, and filed according to need, as suggested by Mr. H. T. Bailey in the School Arts Magazine. Every teacher ought to

keep some such file. Sixteen per cent used the stores, both to visit for industrial art, and to borrow from—even paintings, prints, furniture, rugs, pottery, dresses, laces, and so forth. About fifty per cent of the responses showed that teachers had borrowed exhibits from out-of-town sources mentioned in the Brison report. One art teacher got the local art club to make an inventory of all art objects in the town—laces, pottery, and so forth, and organized exhibits of them, making them available for school inspiration. An important field of exploitation possible for many places is that of the local artists. Indianapolis has been notably successful in borrowing paintings from local artists, frequently raising money in a school to buy a painting, and getting the painter to go to the school and give a talk or a demonstration of painting. Chicago and Cleveland schools have done likewise, getting clubs and individuals to present local paintings to the schools.

II. What beautiful material have your students used to draw from? (Perhaps besides ordinary art material, you have found aesthetic value in the natural or industrial resources of your community.)

The answers to this question brought out suggestions of the use of local industrial art products and selections from stores, with standards of excellence upheld by loans from individual collectors and owners of art objects, approaching museum quality.

III. What use have you made of the suggestions of Miss Mary J. Brison's report of 1922 on Available Help in Art Appreciation for the Smaller City removed from Art Museums?

Fourteen per cent had used the Brison report, and one had one hundred of her normal students copy parts of value to them. Many wish that the report were published in pamphlet form.

IV. What additions can you make to Miss Brison's list?

To this question there were few answers both available and complete enough to report favorably. One of them was "Facsimile reproductions of drawings by old masters; Edgar H. Wells, 41-A East 47th Street, New York City."

V. What additional material would you like to have if you could get it?

The materials most often asked for are textiles, textile designs, and illustrations of historic costumes in cheap form, and after that, inexpensive reproductions of museum objects of divers sorts. Slides of these are readily obtainable from the museum but half-tone reproductions are as yet scarce. The Brison Report tells where these extant may be had. The School Arts Magazine publishes a small set of line drawing plates of historic costume.

The results showed a too general lack of acquaintance with sources of material, sources published in the Brison Report, which was included in the printed Bulletin of the Western Arts Associa-

tion recording the Cincinnati convention. The committee urges the members of the Association to study that report, and to write to the sources for details.

There was another important fact brought out by the responses, namely, that certain enterprising teachers are successfully gathering material more valuable than reproductions, original material which retains the inspiration of color, texture, three-dimensional form and the glamor of originality. These teachers are using museum methods of acquisition—loans and gifts as well as purchase. Museums actually purchase comparatively little, but through interesting people in their work they discover valuable material and make it available. Local art associations and women's clubs are capable of providing helpful art collections if they and their members can be aroused to bring out what they have and develop interest in collecting more. The city of Detroit has put money into the hands of its museum teachers to purchase abroad. The Cleveland Museum of Art has collected, with only one thousand dollars appropriated from its purchase funds and getting most of the collection by gift, lending exhibits available for schools, including ancient pottery, fragments of sculpture, ancient textiles, wrought iron, process exhibits of cloisonne, book-binding, etching, and so forth. A school art association could do the same. The teaching of art would gain tremendously if there could be kept before the children only the highest quality of art.

Respectfully submitted,

ROSSITER HOWARD, Chairman
WINNIFRED H. MILLS.

The following is the report of the Committee on Resolutions:

1. The members of the Western Arts Association desire to express their appreciation of the whole hearted way in which the people of St. Louis have made this convention of 1923 a success. St. Louis has most certainly provided a delightful place of meeting away from the noise and confusion of the business section of the city, and in close proximity to scenes of natural beauty. Having the auditorium and exhibition rooms under the same roof with the hotel headquarters has been a great convenience.

2. The Association recognizes the splendid work that has been done by the local committees. Particular attention should be called to the arduous and efficient work of the chairman of the local committee, Mr. R. A. Kissack; of the chairman of the program committee, Mr. G. H. Hargitt; and of the chairman of the exhibits committee, Mr. Harry L. King. To the various organizations and individuals, such as the City Museum and its director, the Wednesday Club, manufacturers, merchants and owners of automobiles who have co-operated in entertaining, the Association wishes to extend thanks.

3. The Association considers itself fortunate this year in having such a gracious and efficient president as Miss H. Estelle

Hayden, of Des Moines, and appreciates the continued, untiring, efficient and always cheerful service of its secretary, Mr. L. R. Abbott, of Grand Rapids.

4. During the past year two national leaders in the field of Art Education have passed out of this life—Professor Arthur W. Dow, of Teachers' College, Columbia University, and Dr. James Parton Haney, Director of Art Instruction in the public high schools of New York City. The members of the Western Arts Association recognize the loss to the profession that have come through the death of these two men, and also feel the loss of their personal friendship.

Professor Dow, in his life and contact with other persons was a most unusual embodiment of the spirit of art. Gentle and gracious in manner, yet he was one of the strongest forces in the profession. As a teacher he had remarkable power to transmit appreciation and love of the beautiful. The flame of his torch has lighted thousands of others. His influence was not confined to his own country, for the principles he taught and the methods he employed have no national or geographical boundaries. His spirit and work will live and bear abundant fruit.

Dr. Haney was a remarkable organizer and executive, and a man of great versatility. Few men in the field of teaching have done so many things so well. A designer of exceptional ability, a master of the technique of several arts and crafts, possession of a wide knowledge of artists, craftsmen, educators and their work, almost as well informed in science as in art, a student of pedagogy, and an inspiring teacher, his labors were numerous and varied. The high standard he has established will long continue to serve as a model and an inspiration to those who come after him.

Committee on Resolutions:

FLORENCE H. FITCH

WILLIAM H. VOGEL

CHARLES A. BENNETT, Chairman.

On motion duly made and seconded, the report of the Resolutions Committee was adopted, by unanimous vote.

A TELEGRAM FROM THE EASTERN ARTS ASSOCIATION
Providence, Rhode Island

May 4, 1923.

Western Arts Association,
In Convention at Chase Hotel,
St. Louis, Missouri:

The Eastern Arts Association acknowledges greetings of Western Arts Association, and extends its best wishes to the other great group having the same aims and interests.

FRANK E. MATTHEWSON, Secretary.

REPORT OF COMMITTEE ON EXHIBITS AND ADVERTISERS

The following concerns and institutions carried advertising space in one or more of our publications for the year 1923:

Binney and Smith Co.
Devoe & Raynolds, Inc.
Specialists Educational Bureau
American Crayon Company
Stanley Rule and Level Co.
New York School of Fine and Applied Arts
F. Weber Company
Bureau of University Travels
Practical Drawing Company
Oliver Machinery Company
Art Institute of Chicago
Joseph Dixon Crucible Co.
Talens & Son
Abbott Educational Co.
Bruce Publishing Co.
New York University
Choraleon Phonograph Co.
MacMillan Publishing Company

The following are exhibitors at the convention:

COMMERCIAL

Abbott Educational Co.
American Crayon Co.
American Type Founders Co.
Barnhart Bros. & Spindler
Binney & Smith Co.
Brown-Robertson Co.
Bruce Publishing Co.
The Thomas Charles Co.
Devoe & Raynolds, Inc.
Joseph Dixon Crucible Co.
Favor, Ruhl & Co.
C. S. Johnson & Son.
Laclede Christy Co.
Manual Arts Press
Practical Drawing Co.
Frederick Post Co.
The Prang Co.
Simonds Manufacturing Co.
Stanley Rule & Level Co.
Wallbrunn, Kling & Co.

SCHOOL

Art Institute of Chicago
Bucyrus Public Schools
Cedar Rapids Public Schools
Chicago Academy of Fine Arts
Des Moines Public Schools
Duluth Public Schools
Indianapolis Public Schools
Kansas City, Kansas, Public
Schools
Kansas State Normal School
Maywood, Illinois
James Milliken University
Moline Public Schools
Oklahoma A. & M. College
St. Joseph Public Schools
St. Louis Public Schools
University of Chicago
University of Minnesota
University of South Dakota

The reports of the different committees, on motion duly made and seconded, were ordered filed.

The report of the nominating committee was then called for and Mr. Cotter presented a report for the committee as follows: Mr. W. H. Vogel, of Cincinnati, for president; Miss Frances Mason, of Boone, Iowa, for vice-president; Mr. Harold Gossett, of Indianapolis, Indiana, for auditor; Miss Estelle Hayden, of Des Moines, member of the council for five years. On motion duly made and seconded the secretary was instructed to cast a ballot for the Association for the persons nominated by the committee. The secretary announced that ballot had been so cast.

Under the head of new business motion was made that a standing committee of three be appointed to promote the interests of the Western Arts Association in the country. After a lengthy discussion it was finally moved and seconded and carried that the matter be referred to the special committee on publicity.

On motion duly seconded and carried the meeting adjourned.

UNIVERSAL
LIBRARY



140 294

UNIVERSAL
LIBRARY